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BRITISH BOOK ILLUSTRATION YESTERDAY AND TO-DAY

WITH COMMENTARY BY

MALCOLM C SALAMAN



EDITED BY GEOFFREY HOLME
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PREFATORY NOTE

THE Editor desires to express his thanks to the contemporary artists whose work is represented for the valuable assistance they have rendered in the preparation of this volume. He also wishes to acknowledge his indebtedness to Mrs E. A. Abbey, Mrs Rathbone Bolton, Laurence Bradbury, Esq., Messrs. Ernest Brown & Phillips, Messrs. J. & E. Bumpus, Ltd., Harold Hartley, Esq., Brigadier-General H. B. Hartley, C.B.E., Brigadier-General Noel M. Lake, C.B., J. B. Manson, Esq., M. Paix, and D. Croal Thomson, Esq., who have kindly lent drawings from their respective collections for reproduction in this volume. He further desires to acknowledge the courtesy of the following publishers who have kindly given permission for illustrations from their books to appear. Messrs. George Allen & Unwin, Ltd., G. Bell & Sons, Ltd., The Beaumont Press; Bradbury, Agnew & Co., Ltd. (the Proprietors of *Punch*), Jonathan Cape; Chapman & Hall, Ltd.; Chatto & Windus, J. M. Dent & Sons, Ltd., The Fine Art Society, Ltd., Harper & Bros., Geo. G. Harrap & Co., Ltd.; Wm. Heinemann, Ltd., Hodder & Stoughton, Ltd.; John Lane, The Bodley Head, Ltd., Longmans, Green & Co.; Macmillan & Co., Ltd., The Medici Society, Ltd.; John Murray (*Cornhill Magazine*), Léon Pichon; Sands & Co., Seeley, Service & Co., Ltd., Selwyn & Blount, Ltd., Frederick Warne & Co., Ltd.

The title of the book and the name of the publisher are given under each of these illustrations.



THE picture-book is always with us, and any pictorial image that appears on the page of a book passes for illustration, however much or little it may carry of expressive significance to throw fresh light upon what the author has told us. Now, since the following pages are to exemplify some of the distinctive phases through which book-illustration in this country has passed to its present variegated condition, it were well, perhaps, to have in mind some clear idea of what illustration really is. In these days of so many conflicting *ists* of art, when some of the "groups" would seem to regard pictorial representation as artistic ineptitude, one is apt to hear the picture with a message inherent dismissed with a sneer as "mere illustration." Let us turn, then, to that very illuminating book, "The Art of Illustration," by that most masterly exponent of the art, Mr. E. J. Sullivan, and listen to his lucid definition: "Any art that contains or suggests a reference to something outside itself to the extent that it depends for its interest upon that reference may be said to be an illustration whenever the reference is to a fact or to an idea expressible in other terms. The idea contained may be entirely original to the artist, yet it will be none the less an illustration, and it is difficult to name a work short of a meaningless pattern that does not fall into the category. A drawing that suggests something like a man in some distant way, but depends mainly for its interest on rhythm, pattern or colour, may be almost able to escape falling inside our definition, but let it pretend to likeness or portraiture of a particular man, part of its interest being external to its lines, tones or colours, yet expressed by them, and it immediately becomes an illustration. If this is granted of facts, it will the more readily be accepted as true of ideas, conveyed by the same means, so long as there is any attempt at precision of expression on the part of the artist." This, I think, is clear enough, yet one may suggest qualifications; and just as Charles Lamb, while declaring he could read anything he called a *book*, denied that designation to certain "things in that shape"—"books which are no books"; so one has only to turn the pages of some of our most popular illustrated periodicals to find *illustrations which are no illustrations*. And here my memory brings support with a suggestion by a reviewer in *The Times Literary Supplement*, made in the course of some very just reflections on the true functions of illustrative art, evoked by Mr. Sullivan's brilliant book. Very appositely the reviewer suggested the need of a word other than illustration to connote the image that merely repeats in pictorial terms an incident or situation already fully described by the author's words, without letting any fresh light fall upon it by means of art. "Description" was the word suggested, but I do not think it would be in any way

serviceable to discriminate between good illustration and bad or negligible, which, after all, is what it amounts to. Suppose we open the pages of a popular magazine to read a story by a well-known writer of fiction. We find a picture of an ordinary young woman, dressed in the fashion of the moment, sitting on the fallen trunk of a tree smoking a cigarette, while beside her a conventional young man in a lounge suit is lying on the grass, and beneath the picture we read the legend. "He gave her a cigarette, lighted it for her, and then flung himself down on the grass." Now, if "Description" were to take the place of "Illustration" in association with the artist's name, I do not see how this would make it any clearer that the picture adds nothing at all to what we already know, that there is no suggestion in it of emotional stress due to the dramatic circumstances that brought about this stolen meeting of these lovers, he under a dreadful cloud, she defying the social conventions by coming to a distant rendezvous to show her faith in him. With no expressive significance, with nothing of illustrative art to distinguish these lovers in their emotional situation from any other young couple smoking cigarettes together in a copse, such work, as illustration, is merely negligible. Yet this kind of repetitive picture passes, and will continue to pass, for illustration with millions of readers whose minds would seem to have no eyes with which to visualise the author's description. But go to the Tate Gallery while there is still on view that fascinating exhibition of "Book-Illustration in the 'Sixties," in choice examples from the famous collection of Mr Harold Hartley, and then think what Millais or Fred Walker would have made of such a situation as I have cited, had either been called upon to draw it upon the wood-block to illustrate a story in *Once a Week*, or the *Cornhill*, or the *Sunday Magazine*. Imagine how the individual expression the artist would have given to the figures, and their emotional relation to each other, suggested by his pictorial composition, would have told us enough of their drama to excite our further interest in the author's narrative and leave us at the same time satisfied æsthetically, though the crinoline and the trousers of the period might well have taxed the graces of the illustrator's draughtsmanship.

There are, obviously, various points of view from which book-illustration may be judged. George du Maurier held the test of a good illustration to be that it shall haunt the memory when the letterpress is forgotten, though, of course, that admirable illustrative artist did not consider it necessary for the author's words to be forgotten in order to prove the quality of his illustrator. What he really meant was, presumably, that the pictorial interpretation should be so expressive in itself as to emphasise the impressiveness of the literary conception and be its unfailing remembrancer. Else could he hardly—as he did thirty-three years ago,

when gossiping delightfully in the *Magazine of Art* about the book-illustrator's art—have called to such tender reminiscence his favourite creations of Dickens, Lever, and Ainsworth, as pictorially embodied and vivified by "Phiz" and Cruikshank. Nor can we believe that there were no snatches of the poet's verse singing in du Maurier's memory when he dwelt so lovingly on the Pre-Raphaelite illustrations in the Moxon "Tennyson" of 1857, and forgot that there were any others. "I still adore the lovely, wild, irresponsible moon-face of Oriana, with a gigantic mailed archer kneeling at her feet in the green-wood and stringing his fatal bow, the strange, beautiful figure of the Lady of Shalott, when the curse comes over her, and her splendid hair is floating wide, like the magic web, the warm embrace of Amy and her cousin (when their spirits rushed together at the touching of the lips), and the dear little symmetrical wavelets beyond, the Queen sucking the poison out of her husband's arm, the exquisite bride at the end of the Talking Oak, the sweet little picture of Emma Morland and Edward Grey, so natural and so modern, with the trousers treated in quite the modern spirit, the chaste Sir Galahad, slaking his thirst in holy water, amid all the mystic surroundings, and the delightfully incomprehensible pictures to the Palace of Art, that gave one a weird sense of comfort, like the word 'Mesopotamia,' without one's knowing why." Now, that word "incomprehensible" gives us pause; it shows that, in his latter days of reminiscence, the famous *Punch* artist had adopted the Poet Laureate's point of view in place of the illustrator's, for incomprehensibility was just the fault that Tennyson found with Rossetti's wonderfully comprehensive little design of St Cecily asleep "near gilded organ-pipes," "in a clear-wall'd city on the sea" (p. 59), though, far from deriving any comfort from it, he frankly disliked it. But, perhaps, after all, it is beside the mark to speak of Tennyson's point of view in the matter of illustration, for, like that other magical word-painter, Sir Walter Scott, he had little or no taste or feeling for pictorial art, and doubtless he would have been equally content had Moxon left the illustration of the poems to Maclise, Stanfield, Mulready and Horsley, without the momentous co-operation of the more vitally imaginative Millais, Rossetti, and Holman Hunt. And a curious commentary on this word "incomprehensible," applied even by a brilliant illustrator like du Maurier to Rossetti's little masterpiece of illustration, is the fact that Rossetti, as he wrote at the time to William Allingham—whose poem, "The Maids of Elfin-Mere," had inspired his first illustration on the wood-block—proposed to try "The Palace of Art" as being one of those poems "where one can allegorise on one's own hook, without killing for oneself and everyone a distinct idea of the poet's." This departure from the conventional idea of illustration was an artistic

triumph, even though it puzzled the Laureate himself Hablot K. Browne—the renowned “Phiz”—never so puzzled Charles Dickens, except, perhaps, when the great novelist counted *seventeen* “young gentlemen” on the “Dombey and Son” plate *Doctor Blinker’s young gentlemen as they appeared when enjoying themselves*, though he had explicitly stated in his letterpress (an extract from which he had sent the illustrator, together with various specific directions and suggestions) that at this “great hothouse for the young mind” “the Doctor only takes *ten* young gentlemen.” Perhaps poor “Phiz” had expended too much detail in depicting the leading “young gentlemen,” and then thought his plate would look rather empty with only ten of them, so risked putting in another seven for the sake of his composition. And, in extenuation of his illustrative discrepancy with the author’s text, he may have pointed out how faithfully he had carried out every other direction. For the following is the kind of note that Dickens would send to “Phiz” with the passage of text to be illustrated: “Subject. These young gentlemen out walking, very dismally and formally (observe it’s a very expensive school), with the lettering, ‘*Doctor Blinker’s young gentlemen as they appeared when enjoying themselves*’ I think Doctor Blinker, a little removed from the rest, should bring up the rear, or lead the van, with Paul, who is much the youngest of the party. I extract the description of the Doctor (extract from chapter xi, p. 73) Paul as last described, but a twelvemonth older. No collar or neckerchief for him, of course. I would make the next youngest boy about three or four years older than he.”

This instance of the close relations existing between Dickens and his popular illustrator I quote from Mr. David Croal Thomson’s “Life and Labours of Hablot Knight Browne—‘Phiz’”; and I quote it because it suggests a point of view from which most of the book-illustration of the period before the ’sixties, and much of it since, must be judged. It is that of graphic fidelity to the author’s descriptions, which demands subordination, more or less, of the illustrator’s imagination and personal expression. Very different this from the spirit of imaginative independence and expressive freedom which distinguished the great illustrative movement in the ’sixties, when the artists, with the author’s subject in mind, and memories well stored with the great traditions of design, would go direct to experience and find in its suggestions fresh creative impulse to vitalise their illustrations, so that these would make their own appeal as works of art while they revealed new significance in the subjects. As we turn the following pages we shall see that this conception of the illustrative art has guided the majority of our modern illustrators, though for many the decorative principle, outweighing the expressive, has discovered in new manifestations, whether in black and

white or in colour, fresh charms for the printed page. The influence of Aubrey Beardsley continues to spread with a truer appreciation of its artistic value, and the modern note in book-illustration that makes decoration the primary motive, and offers beauties of rhythm and pattern for expressive design, will, of course, enjoy its day. But it is, I cannot but believe, the influence of Millais, of Frederick Sandys, of Boyd Houghton, and their compeers, that will carry on the artistic tradition of British book-illustration. These, with their vital truthfulness of expression innate in the noble design that dignifies the page with artistic beauty, will be a continuous inspiration. No more than Durer or Rembrandt, no more than Blake or Charles Keene or, I dare to add, our living Edmund Sullivan, will they ever be old-fashioned, as dear old George Cruikshank is old-fashioned, despite his inexhaustible humour and pictorial invention, and his eight hundred and twenty illustrated books and pamphlets, and as "Phiz" is old-fashioned—"immortal Phiz," with a whole Dickens Gallery to his name—old-fashioned, yes; but, for those of us with affectionate memories of old editions, how lovably old-fashioned!

One day, in the 'eighties, I was with Whistler in the National Gallery for the purpose of a book he had suggested I should write, to be called "Talks with Whistler in the National Gallery," a project, alas, never fulfilled, when he surprised me by his enthusiasm for Hogarth. I had been afraid to reveal my own, because of his frequent gibes at the story-telling motive in English art—"the British subject, you know, amazing!"—so I was delighted to discover that, for Whistler, Hogarth, the pictorial story-teller *par excellence*, was a great artist, indeed, the greatest English artist. Then I learnt that Whistler had no quarrel with a story as a pictorial motive so long as the expressive means used in the telling were those proper to the conditions of pictorial art, and the result was a picture independent of the story. Now, Mr. Sullivan, in his book, referring to Whistler's appreciation of Hogarth, dates from the painter of *Marriage à la Mode* "the English love of a picture that tells a recognisable story, where the people are represented as doing, having done, or about to do something," however crudely or inartistically it may be expressed. True it is, that the first English book in which we find the text illustrated at all in conformity with our modern standards of book-illustration is the 1726 edition of Butler's "Hudibras," a duodecimo volume "with new cuts design'd and engrav'd by Mr Hogarth." In these, Horace Walpole, while recognising them as the first of Hogarth's works that "marked him as a man above the common," was surprised to find so little humour, though it was an undertaking altogether congenial to the artist's talents. But Allan Cunning-

ham, commenting on Walpole's criticism, hit the right nail on the head, and placed these seventeen plates of Hogarth's as the very start of the true tradition of British book-illustration, when he denied any claim for them that they gave "vivid and accurate images of the witty original," but said "It is not where Hogarth has followed, but where he has departed from, the poet that the charm of his embellishments lies. By one or two skilful additions, awakening a similar train of thought and humour, he has increased the graphic glee of his author." Far superior, indeed, are these illustrations, with their vivacity of expression in gesture, personality, and incident, to the crudely inexpressive anonymous cuts of the earlier editions. I have before me, as I write, the octavo edition of 1709, this was the year that saw the publication of Rowe's edition of Shakespeare, with the first attempt to illustrate the plays. Illustration, however, it can hardly be called, for the absurd plates were simply graphic reminiscences of the scenes as they were presented in the theatre of the time by actors impersonating Hamlet, Macbeth, Orlando, garbed and comporting themselves like gallants in the Mall of Queen Anne's day, while Shakespeare's heroines might have stepped out of Sir Godfrey Kneller's canvases, in anachronistic costumes which were quite in keeping with the theatrical conventions of the period. When this was the best that could be done for the first illustrated edition of Shakespeare's plays, and the plates, still anonymous, were reprinted for an important edition twenty-four years later, it may be imagined that the illustrating of books in the modern conception had not yet begun in this country.

Pictorial images had certainly been printed in books ever since the introduction of printing into England, though, in the earliest books, the woodcuts were mainly of foreign origin, and had been made for other publications. The same cuts were often used over and over again in different books, and for the most part they were very crude in design and execution. Caxton's edition of the "Canterbury Tales" had woodcuts evidently made in England, and they can scarcely be regarded as an artistic success, but they were intended, at least, to bear illustrative allusion to the text. There were no schools of native wood-engravers and designers for the skilled craftsmen on the blocks in England as there were in Germany and Italy, for instance, and we can show no illustrated books to compare with some remarkable works produced in those countries in the early days of printing. Such native makers of woodcuts as we had were the merest journeymen, and the foreign cuts that our printers were able to purchase from France or the Netherlands had, as a rule, little if any artistic merit or pictorial interest, though with their ornamental borders they might serve to lend a decorative look to the page. Book-buyers were few, and the printers, who were then

their own publishers, thought to extend the appeal of their books with victorial embellishments. That these might have little illustrative significance was of far less importance than that they should take their places well upon the page, and adapt themselves harmoniously to the type. Here are two typical examples from rare volumes in the British Museum, printed by Caxton's assistants and immediate followers, Wynkyn de Worde and Richard Pynson. The group of knights, with



EARLY ENGLISH WOODCUT IN "THE DYSTRUCCION OF JHERUSALEM," BY VASPАЗIAN AND TYTUS. PRINTED BY WYNKYN DE WORDE. LONDON, LATE FIFTEENTH CENTURY

floral borders, is taken from "The Dyrstruction of Jherusalem," translated from the Latin of "Vaspazian and Tytus," printed by Wynkyn de Worde at the end of the fifteenth century, and it shows the manner of woodcut which that popular printer thought good enough to adorn, if not to illustrate, the books that issued from his press. It may have been the work of an English woodcutter, but this is doubtful. Of slightly better quality were some of the woodcuts used by Richard Pynson, as we may see, for instance, in the frontispiece to Alexander Barclay's translation of Sallust's "Jugurtha." The design is cleanly cut,

and it decorates the page, it was probably of native origin, and, since the subject was a favourite one, the same cut was used for another of Barclay's translations, the "Myrrour of Good Manners." Somewhat later in the sixteenth century, John Day made an effort to embellish the books he printed with improved woodcut illustrations. When copper-plate engraving found its way into this country, it led to little more in the way of book-illustration than frontispieces with the authors' portraits or title-pages adorned with pictorial devices, germane more or less to the books' contents. This continued throughout the seventeenth century, when most books had these adornments, and some of the title-pages were quaintly attractive, but in spite of all the imaginative literature that was produced there were no graphic attempts to illustrate it. After the Hogarth "Hudibras," however, a sense of illustration began to show signs among our native artists in the eighteenth century. Gravelot, the French illustrator and engraver, who came and worked in England for several years, exercised an influence for grace and daintiness rather than expressiveness, which certainly we see reflected in the work of Francis Hayman, whose Shakespeare illustrations Gravelot engraved before undertaking himself to illustrate the plays, without, however, being temperamentally fitted to do so. Hayman was industrious and in a period of dull book-illustration his designs were notable, even if we cannot say they were truly inspired by Shakespeare, Milton, Cervantes, and Pope, while his pupil, Samuel Wale, deserves to be remembered for his graceful designs for Walton's "Compleat Angler," in 1760. But for grace, combined with a delicate expressiveness, and the wide range of his illustrative sympathies, Thomas Stothard was decidedly the most gifted, prolific, and important illustrator of the fiction of his day. Harrison's *Novelists' Magazine* of 1780 gave him his opportunity, and, though in the course of his long and industrious career he designed illustrations for the works of innumerable authors of fame—some five thousand designs are credited to him—his best and most sympathetic work was evoked by the great eighteenth century novelists, Fielding, Smollett, Richardson, Sterne, and Goldsmith. As Charles Lamb apostrophised Stothard in rhyme

" In my young days
How often have I with a child's fond gaze
Pored on the pictured wonders thou hadst done,
Clarissa mournful, and prim Grandison !
All Fielding's, Smollett's heroes, rose to view,
I saw, and I believed the phantoms true
But, above all, that most romantic tale
Did o'er my raw credulity prevail,
Where Glums and Gawries wear mysterious things,
That serve at once for jackets and for wings "

The preeface of Alexander Bartlay preeft/vnto the
right hpe and mighty prince: Thomas
duke of Northfolke.



Right my th'p hpe / &
magnificent prince: myne
humble seruyce / due vnto
your grace. And the behes-
met affection whiche I ha-
ue vnto your honour & per-
petual fame / impelleth me
often tymes to deuyle / and reuolue in mynde:
what seruite o: pleasur my simplesenesse might
do: couenient and acceptable vnto your high-
nesse: therby to testify the honour / the loue / &
obsequy: whiche I knowlege my selfe to owe
vnto your magnificēce. But whan I cōsider
and cōpare

REVERENDISSI-
mo in Christo patri ac dñō dñō
Ioanni Veyfy Exoniē episcopo
Alexander Barclay presbyter de
bita cum obseruantia. S.

MEMINI me superi-
oribus annis cū ad
huc facilli regis pre-
sul esses: pastor vigilā-
tissime: tuis suasionibus incitatus
ut Crispi Salustij hystoriam (quā in
guthynum bellū vocant) exorna-
na lin-

EARLY ENGLISH WOODCUT. THE TRANSLATOR PRESENTING HIS BOOK TO THE DUKE OF
NORFOLK. ALEXANDER BARCLAY'S VERSION OF SALLUST'S "JUGURTHIA." PRINTED BY
RICHARD FYNSON. LONDON, c. 1520

Who, I wonder, in these days of human volitation, reads Paltock's "Life and Adventures of Peter Wilkins," even to discover in his island romance among the strange-winged inhabitants the "uncommon beauty" that so appealed to Lamb and Coleridge, and fancifully inspired the illustrative pencil of Stothard?

The artistic development of British book-illustration was certainly influenced by Thomas Bewick's revival of the art of wood-engraving in the latter part of the eighteenth century. The vignettes designed and engraved by that original artist-craftsman to illustrate "Fables by the late Mr. Gay," in 1779, led the way to his most distinctive expression in those famous tail-pieces, so alive with pictorial significance and, what Ruskin calls, their "bitter intensity of feeling," which are the theme of one of Austin Dobson's most delightful essays. There is far more of Bewick's artistic genius and illustrative invention in these little tail-pieces than in his "British Birds," with their vaunted plumage that is rarely, if ever, seen spread in flight, but the illustration (p. 41) here associated with his name is an exercise of his artistic skill as an interpretative wood-engraver, the design being actually the work of one of his pupils, Robert Johnson. Illustrating a passage—the departure of the emigrant family—in Goldsmith's poem, "The Deserted Village," this is one of the "ornaments," as the publisher's advertisement called them, of the edition of "Poems by Goldsmith and Parnell," issued by W. Bulmer from the Shakespeare Printing Office in 1795. The sentiment of the design illustrates the poem in rather obvious fashion, but it is on the quality of the engraving that the publisher bases his claim to public favour. The "ornaments" which "embellish" the poems, he claims, "form the most extraordinary effort of the art of engraving upon wood that ever was produced in any age or in any country. Indeed, it seems almost impossible that such delicate effects could be obtained from blocks of wood." The influence of these delicate effects was seen in a good deal of illustration in the nineteenth century, when the pupils of Bewick carried on his traditions, with a tendency to attenuate them by rivalry with the effects of the new school of line engraving on steel.

The illustrative genius of William Blake stands independent of tradition, unique in its wonder and sublimity of imagination, and when, in 1820, he turned to the wood-block to make those exquisitely suggestive little illustrations to Ambrose Phillips's imitation of Virgil's "First Eclogues" for Thornton's "Pastorals," he denied the Bewick tradition, initiating one of his own by his original use of the white line for picking out the form of his little pastoral scenes with his gleaming lights. But of all the illustrative efforts of Blake's exhaustless imagination the most nobly expressive are the designs he engraved in 1825, with a line of

wonderful beauty, for the "Book of Job." Of these, Mr. Laurence Binyon says, in his most sympathetic and illuminating book on Blake's drawings and engravings, recently published by THE STUDIO, "they are the greatest work in original line-engraving that modern Europe has produced since the sixteenth century, and in the realm of imaginative design there is very little in English art that we can place above or beside them." In the thirteenth plate of the series, "Then the Lord answered Job out of the Whirlwind," here reproduced (p. 43), we see with what extraordinary power Blake used rhythm of line to emphasise pictorially the expressiveness of his theme. The sense of whirling movement is suggested not only in the design itself, but in the border which carries the wonderful verses that seem, as it were, inseparable from the vital spirit of the design. The significance of these borders in relation to these "Job" designs has been admirably interpreted by Mr. Basil de Selincourt. He says: "Some of Blake's finest work, his peculiar pictorial gift at its highest, is lavished on these borders. In theory they are mere flowers of the fancy, a kind of living embroidery, twined round the main column of thought; and these columns, as first conceived and executed, stood without them. A chief part of their purpose is to give occasion for the display of the texts appropriate to the various subjects in hand, and the simplicity implied in this is a great part of their charm. But they are full of ideas, full of beauty, and often enhance wonderfully both the significance and the beauty of the central design." In 1793 Blake had issued a prospectus of six of his wonderful "Illuminated Books," as he called them, "Printed in Colours," advising the public that he had "invented a method of Printing both Letter-press and Engraving in a style more ornamental, uniform, and grand, than any before discovered, while it produces works at less than one fourth of the expense. If," he added, "a method of printing which combines the Painter and the Poet is a phenomenon worthy of public attention, provided that it exceeds in eloquence all former methods, the Author is sure of his reward." But Blake's prophetic visions failed to comprehend commercial success, and the author's reward continued to be poverty, although "Songs of Innocence," and "Songs of Experience," which now, if they can be bought at all, sell for hundreds of pounds, were offered, each with its twenty-five exquisite designs in "Illuminated Printing," enchantingly coloured, at the published price of five shillings. Blake's original method of colour-printing from plates with the design and the script etched in relief—a genuinely artistic method of decorative book-illustration—had no influence in its day, which was the day of the coloured aquatint.

To Rudolph Ackermann, more than to any other, was due the popular efflorescence of the coloured aquatint as a medium for book-illustra-

tion From his Repository of Arts in the Strand he issued, during some twenty years or so from 1808, a constant succession of books, mostly of topographical, sporting, costume, or naval and military interest, with hand-coloured prints from etched and aquatinted plates Many of these books were quite memorable productions, such as William Daniell's "Voyage Round Great Britain," and "The Microcosm of London," in the three volumes of which Rowlandson and Pugin together show us vividly the peopled aspect of all the notable places in London just before the Regency But this class of illustration scarcely comes within the scope of this volume, besides, Mr Martin Hardie, in his informing "English Coloured Books," has written so comprehensively of the book-illustrative enterprise in coloured aquatint, which covered the first decades of the nineteenth century, as well as of that which followed it in the 'thirties and 'forties when the chromo-lithograph was in vogue, and associated with that popular medium were such artists as David Roberts, Clarkson Stanfield, Shotton Boys, J D Harding, Louis Haghe, Nash, J F Lewis, and Samuel Prout

Rowlandson was the most important personality among all who were associated with Ackermann's enterprises Mr A P Oppé, in his book on Rowlandson's drawings, lately published by THE STUDIO, has dealt in an admirably critical spirit with the artistic qualities and failings of that vivacious, engaging, and prolific artist; but here we are concerned with him only as illustrator For many, his humorous creation of Dr Syntax is his greatest achievement, but with the twenty-four illustrative designs he made in 1817 for "The Vicar of Wakefield," he has to be judged as an interpreter of the creation of a writer with whose genius his own imaginative tendencies could have had little true sympathy. Yet, without being able pictorially to vitalise the characters and personalities of Goldsmith's creation, Rowlandson entered with his pencil into the essential humour of the incidents He gives us, for instance, quite a plausible picture of "The Social Evening at the Vicar's," and a broadly humorous rendering of the episode of "The Family Picture," but without convincing us at all that he was showing us the actual people that Goldsmith drew It is, however, instructive to compare Rowlandson's illustrations to the immortal tale with those of Stothard, done so much nearer to Goldsmith's own time, with Mulready's in the early Victorian days, with Pinwell's in the splendid period of "the 'sixties," and with those done in our own day by Hugh Thomson, by the Brocks, and by E J Sullivan, to name no others of the numerous illustrators, past and present. Here Rowlandson is represented by a very characteristic drawing, done probably twenty years earlier than the Goldsmith designs, in which his illustrative fancy claimed a greater independence For though *The Concert* (p 45) is one of a series of eight vivacious

drawings purporting to illustrate "Matthew Bramble's Trip to Bath," there is, perhaps, more of Rowlandson than of Smollett recognisable. Matthew Bramble, with his gout, and his sister, Tabitha, certainly figure in the manuscript "Description chiefly taken from Mr. Anstey's New Bath Guide," the doggerel verses of which are signed "J.W.L.," the initials of Sir James Winter Lake, from whom the unpublished volume, containing the drawings and the MS. descended to his great-grandson, Brigadier-General Noel Lake, the present owner. The vocalist in the drawing is described as Madame Mara, a celebrated German prima-donna, who sang in England from 1784 to 1802.

For nearly three-quarters of the nineteenth century, George Cruikshank was the pervading personality in British book-illustration. When I was a small boy it seemed as if most of the books I delighted to pore over were illustrated by that "indefatigable man," with his "amazing energetic fecundity," as his friend, Thackeray, described him in a most sympathetic eulogy, recalling Cruikshank's prolific work during the preceding thirty years. "He has told a thousand new truths in as many strange and fascinating ways; he has given a thousand new and pleasant thoughts to millions of people; he has never used his wit dishonestly; he has never, in all the exuberance of his frolicsome nature, caused a single painful or guilty blush." That is in Thackeray's "Saint Charles'!" vein, and it holds good. This praise of thirty years' industry was written in 1840; yet in 1878 I saw the aged artist carried to his grave, and only three years before then he had ceased his perennial graphic activities. He had become an institution, so to speak, and to think back to his origins was almost an archæological exercise. When, in 1821, he and his brother Robert illustrated, in coloured aquatint plates of lively humour, Pierce Egan's "Life in London," George Cruikshank had already been an industrious pictorial journalist some ten years; then we have to remember him fifteen years later as the first illustrator of Dickens with "Sketches by Boz" in 1836, and in yet two more years as the pictorial creator of Fagin, Bill Sikes, Nancy, the Artful Dodger, and all the rest of the "Oliver Twist" immortals. Cruikshank's incalculable output comprised, of course, great inequalities, but at his best his pictorial power was extraordinarily vital and dramatic. His illustrations to Ainsworth's "Tower of London" are instinct with a vividness of scenic conception, though with melodramatic tendency, and some of the incidents are pictured unforgettably, such as the execution of Lady Jane Grey; the mysterious doings on Tower Green the night before; the burning of Underhill at Smithfield; while in "The Death Warrant," reproduced here (p. 47), we may see how the illustrator revelled in his opportunity to excite a thrill with the masked apparition at the window as Queen Mary is about to sign the fatal docu-

ment To speak here of Cruikshank's illustrations to other Ainsworth books, to the "Ingoldsby Legends," to Robert Brough's "Life of Sir John Falstaff," to Scott and the earlier novelists, would be impossible, so voluminous was his work, but one may accept Ruskin's verdict that "his tragic power, though rarely developed, and warped by habits of caricature, is in reality as great as his grotesque power" One cannot read, however, without laughing, Ruskin's statement that Cruikshank's etched illustrations to "Grimm's Fairy Tales," of which two are here reproduced (p 48), are, "the finest things, next to Rembrandt's, that, as far as I know, have been done since etching was invented" Full of whimsical fancy, they are in the very spirit of the drolly fantastic stories, as witness the superannuated donkey and his vocal companions breaking through the window and scaring the robbers from the ready meal, but Ruskin never understood etching, which he described as "a blundering art"

The introduction of the steel plate about 1820 exercised a good deal of influence on the manner of book-illustration, and for the next few decades the steel-engraving was a widely and highly favoured medium, even while Cruikshank, "Phiz," and others were using etching or woodcut to illustrate the contemporary novelists The chief attractions of the fashionable annuals, "The Keepsake," "The Book of Beauty," and kindred publications, were idealised heads of the poets' heroines, by painters of ephemeral popularity, engraved on steel in, as the publishers always claimed, a "highly-finished" manner These were often written-up to by the aristocratic contributors For instance, as we read in a contemporary review of "The Book of Beauty," for 1837, which was "under the talented and tasteful editorship of Lady Blessington," a "representation of 'Juliet' by Bostock, the most beautiful plate in the volume, is illustrated (!) by the genius-inspired pen of the author of 'Pelham.'" The "illustration" to the ideal portrait of Juliet is a long description of a "Visit to Juliet's Tomb in Verona," by E. L. Bulwer, Esq., M P. But there were genuine illustrations, too, and here, from "The Keepsake" of 1828, is a characteristic example by Robert Smirke, R A., depicting an episode in a story called "The Rivals, or Love in a Mist" (p 44). Charles Heath, the line-engraver, was responsible, to a large extent, for this class of illustrated book with the highly-finished steel-engravings, not only the fashionable "Annuals," but the "Gallery of Shakespeare's Heroines," "Beauties of the Opera and Ballet," with its pages ornamented with coloured borders, and wood-engraved scenes from the operas and ballets of far greater artistic charm than the pretentious steel-plate portraits. But in Heath's "Gallery of British Engraving," there were plates done from Turner's drawings which had originally appeared in "The Keepsake" There

was one in the 1828 volume, *Florence*, engraved by Edward Goodall, though the exquisite style of line-engraving, mainly consisting of close etching for the graver to finish, which Turner trained a whole school of engravers to accomplish for the purpose of translating, with infinite gradations of tone, the light and atmosphere of his drawings, was a different matter from the highly-finished steel-engravings of "The Book of Beauty" order. Turner was not an important illustrator in the sense of a literary interpreter, but his exquisite vignettes to the poems of Rogers, Campbell, and Scott, not to mention innumerable books that his prolific pencil adorned with enchanting landscape fantasies, created a phase of book-illustration that became very popular.

When Robert Seymour, having pictorially established the person of the immortal Mr. Pickwick, committed suicide, and left the "Posthumous Papers of the Pickwick Club," after the first number's issue, without an illustrator, the young unknown Mr. Thackeray called on the young and suddenly famous Mr. Dickens to show some drawings and offer himself to fill the gap. We may be glad that Dickens did not accept the offer, that Thackeray did not, rather than "Phiz," illustrate "Pickwick," "Nicholas Nickleby," "David Copperfield," "Dombey and Son," for we should probably have lost "Vanity Fair," "Pendennis," "The Newcomes," and certainly "Esmond," or they might have taken some less lovable form. Thackeray himself, in after years, would playfully refer to "Mr. Pickwick's lucky escape," and when we think of his own illustrations to "Vanity Fair," amusing as they are, we cannot but be thankful that we have du Maurier's illustrations to "Esmond," and Fred Walker's to "The Adventures of Philip." Writing, years afterwards, of his "Esmond" illustrations, du Maurier said: "What would I not have given to possess sketches, however slight, of Thackeray's own from which to inspire myself—since he was no longer alive to consult! For although he does not, any more than Dickens, very minutely describe the outer aspect of his people, he visualised them very accurately. I doubt if Dickens did, especially his women—his pretty women—Mrs. Dombey, Florence, Dora, Agnes, Ruth Pinch, Kate Nickleby, little Em'ly—we know them all through Hablot Browne alone—and none of them present any very marked physical characteristics. They are sweet and graceful, neither tall nor short; they have a pretty droop in their shoulders, and are very ladylike; sometimes they wear ringlets, sometimes not, and each would do very easily for the other." In connection with du Maurier's comments and his own rejection as the illustrator of "Pickwick," it is interesting to find Thackeray, in his "Paris Sketch Book," four years later offering criticism and counsel to Hablot Browne—"Phiz." In that very characteristic paper on "Caricatures and Lithography in Paris," he writes: "If we might

venture to give a word of advice to another humorous designer, whose works are extensively circulated—the illustrator of ‘Pickwick’ and ‘Nicholas Nickleby’—it would be to study well these caricatures of Monsieur Daumier, who, though he executed very carelessly, knows very well what he would express, indicates perfectly the attitude and identity of his figure, and is quite aware, beforehand, of the effect which he intends to produce. The one we should fancy to be a practised artist, taking his ease, the other, a young one, somewhat bewildered: a very clever one, however, who, if he would think more, and exaggerate less, would add not a little to his reputation.” Whether Hablot Browne took this advice and studied the great artist Thackeray recommended, with the curious reservation as to the very careless execution, I do not know, but his reputation grew with his popularity as the illustrator of Charles Dickens, first and foremost, and then of Charles Lever, whose cheery novels, “Harry Lorrequer,” “Charles O’Malley,” “Jack Hinton,” “Tom Burke of ‘Ours,’” inspired “Phiz” to some of his liveliest illustrative designs. The example of his art given here is from “David Copperfield” (p. 51), it is the considered artistic result of three attempts to depict the episode of the tattered little David presenting himself to his astonished Aunt Betsy. In the first design, “Phiz” was faithful to the author’s description, “And she sat flat down in the garden path,” but Dickens realised that this would not do pictorially, so his illustrator considerably set the good lady upon her feet to express her amazement.

Notable in the story of nineteenth-century book-illustration in this country were the designs made in 1842 by William Mulready, R.A., for “The Vicar of Wakefield.” Undertaken at the suggestion of John Pye, the well-known engraver, the book was published in 1843 by Van Voerst, and the publisher’s Note in the first edition is worth quoting: “Embellishments of English books have usually been characterized by those powers of art which appeal more particularly to the eye. The object aimed at in this attempt to illustrate the most popular of Goldsmith’s works is that character and composition may, with the art of drawing, appeal directly to the understanding. It is presumed that the most distinguished talent of British Art applicable to this purpose has been obtained.” The illustrations, of which two are here reproduced (p. 49), have a vivacious charm and distinction of their own, and three of the designs served Mulready again for his popular pictures, “Choosin’ the Wedding Gown,” “Haymaking,” and “The Whistonian Controversy.” Between him and the Pre-Raphaelites there was much sympathy, and had the movement come earlier in his career, instead of at the end, he would doubtless have been of the Brotherhood. But though as a book-illustrator he was associated with the three most

eminent members of that Brotherhood, it was the brilliant and original work they, not he and the older artists, put into it that made the Moxon "Tennyson" of 1857 the herald of a glorious and ever-memorable period of British book-illustration.

In that letter to William Allingham, January 23, 1855, already quoted, Dante Gabriel Rossetti had written "The other day Moxon called on me, wanting me to do some blocks for the new 'Tennyson'. The artists already engaged are Millais, Hunt, Landseer, Stanfield, Maclise, Creswick, Mulready, and Horsley. The right names would have been Millais, Hunt, Madox Brown, Hughes, a certain lady, and myself, *no others*. Each artist, it seems, is to do about half-a-dozen; but I hardly expect to manage so many, as I find the work of drawing on wood particularly trying to the eyes". As a matter of fact, Rossetti "managed" five designs: two for "The Palace of Art," the first of which is reproduced here (p. 59), and one each for "Sir Galahad," "Mariana in the South," and "The Lady of Shalott". He took infinite pains with these, and they gave him endless trouble. It was not, as his brother William has told us, that the invention and the designing were troublesome, and he "drew just what he chose, taking from his author's text nothing more than a hint and an opportunity", and accordingly, as we have seen, puzzling the poet not a little. It was the Dalziels' engraving of his drawings that caused the trouble, with W. J. Linton's he was quite satisfied, but he and the Dalziels exasperated each other. "I have designed five blocks for Tennyson," he wrote to William Bell Scott, "some of which are still cutting and maiming. It is a thankless task. After a fortnight's work my block goes to the engravers, like Agag delicately, and is hewn to pieces before the Lord Harry." Ruskin, writing of the illustrations to the Moxon "Tennyson" as a recent publication, said, "they are terribly spoiled in the cutting, and generally the best part, the expression of feature, *entirely* lost." "This," he added, "is especially the case in the *St Cecily*, Rossetti's first illustration to 'The Palace of Art,' which would have been the best in the book had it been well engraved. The whole work should be taken up again, and done by line engraving, perfectly, and wholly from Pre-Raphaelite designs, with which no other modern work can bear the least comparison." This was a curious suggestion, for all the designs were drawn on wood with a special view to that medium, and, since they were drawn on the wood, they were actually the size we see them in the prints, so that the line-engraving Ruskin suggested was probably the kind, with the etching basis, used for Turner's vignettes, a very unsuitable medium for these Pre-Raphaelite illustrations, and

there was no artist then using the pure traditional method of line-engraving for book-illustration, as our reproductions show that Mr Stephen Gooden is doing beautifully to-day. Moreover, as Mr Sullivan suggests, in Rossetti's case, "the block is handled as though it were the gold on which the early engravers learned their trade rather than a few square inches of wood." A happy suggestion this, and, however much justice there may have been in Rossetti's and Ruskin's complaints of the engraving, what the Dalziels have left us of the exquisite *St. Cecilia* is a rare and wonderful piece of graven gold indeed. For all his grumbling at his engravers, Rossetti's five designs alone would have made the Moxon "Tennyson" memorable, but the eighteen designs by John Everett Millais and the eight by W. Holman Hunt, in addition to Rossetti's, gave the book, even in its cheap and paltry get-up common to the period, an epoch-making character. There is genuine poetic interpretation in all these designs, with freshness of pictorial invention and vividness of suggestion. In Holman Hunt's *Godiva* (p. 59) the mediæval atmosphere is charmingly suggested with a true Pre-Raphaelite feeling for the truthful detail, and we feel, rather than see, the modest hesitancy, how "at a breath she lingered" in the very act of unclasping the "wedded eagles of her belt" to prepare for her dreaded, self-sacrificing ordeal. Beautiful, too, are Hunt's designs for "The Lady of Shalott," "The Ballad of Oriana," "Recollections of the Arabian Nights", and no doubt these and Rossetti's designs exercised a subtle artistic influence on the book-illustration of the day. But even more powerful and direct, perhaps, was the influence of Millais's illustrations. His power of getting a visual grip of the essentials of a situation suggested or described by the author, and expressing in a pictorial design a complete imaginative conception of them, was first made brilliantly evident in the 1857 "Tennyson." What expressive beauty one finds in these illustrations, what true feeling for romance, and how masterly the drawing and composition!—*Queen Eleanor*, from "A Dream of Fair Women," *St Agnes' Eve*, *Edward Grey*, one has one's favourites, of course, but even these may be too many for a list. After the publication of the "Tennyson," Millais was for some years a prolific illustrator, and many a charming and masterly design of his we may find among the popular periodicals, such as *Once a Week*, *London Society*, *Good Words*, *Cornhill Magazine*. Here, for instance (p. 55), is one of the illustrations to Harriet Martineau's story, "Sister Anne's Probation," published in *Once a Week* in 1862, in which Millais's gallant sense of romance, and his happy facility of draughtsmanship are charmingly exemplified; while the lines of the drawing, having almost the delicate freedom of etched lines, must have taxed the wood-engraving skill of

Swain to the utmost Swain engraved many of Millais's designs, but the Dalziels engraved many more Some of his most moving designs, veritable masterpieces, will be found among the noble series of twenty illustrating "The Parables of our Lord," one of which, *The Parable of the Unmerciful Servant*, from the first twelve published in *Good Words*, is reproduced here (p. 56), and also among the suggestively dramatic illustrations to the novels of Anthony Trollope, "The Small House at Allington," "Framley Parsonage," and "Orley Farm" I have not space here to speak in detail of the innumerable illustrative designs with which Millais, in so distinguished and so influential a manner, stamped himself upon the black and white art of that brilliant period, but I am sure that these would have won him fame as a great artist, had he never painted *The Carpenter's Shop*, *The Huguenot*, *The Order of Release*, *Ophelia*, or *The North-West Passage*, and the rest

After the impetus given to book-illustration of a high artistic order by the publication of the Moxon "Tennyson," a remarkable series of books and periodicals, with woodcut designs by gifted artists, issued from the publishing houses · Routledge, Warne, Ward, Lock; Strachan, Smith, Elder, Longman, Bentley, Bradbury and Agnew, Macmillan, Sampson Low, with the Dalziel brothers initiating and carrying through many of these ventures, which, indeed, would never have come into being at all but for the practical enthusiasm of those indefatigable engravers All the notable artists of the day were encouraged to try their skill at book-illustration, for the market was ready, and the story-telling motive was prevalent in the pictorial art of the day, in fact, it had long been a general habit to select a literary subject—a familiarly recognisable one, if possible—for the picture to be painted The "pictures of the year" at the Royal Academy exhibitions were all "subject" pictures Take, at hazard, the year 1863, because I have a list of them handy Millais's *The Eve of St Agnes*, a picture about which there was a good deal of controversy, because it was found not to coincide in detail with Keats's poem, so strong was the popular feeling for literary subject in pictures; Leighton's *Jezebel and Ahab, having caused Naboth to be put to death, go down to take possession of his vineyard; they are met at the entrance by Elijah the Tishbite*; Val Prinsep's *Whispering tongues can poison Truth*; P. H. Calderon's *The British Embassy in Paris on the day of the Massacre of St Bartholomew*, Marcus Stone's *Napoleon on the road from Waterloo to Paris*; while other subjects of the year's most popular R. A. pictures were · *The first sight of the Armada, lighting the beacon*; *The Old Noblesse in the Conciergerie during the first French Revolution*; *How Shakespeare studied*; *The Sancgreall, King Arthur healed of his grievous wound in the island-valley of Avalon*; *The War Summons*, 1485; and Hogarth's *Studio*, 1739, *Holiday visit of*

Foundlings to view the portrait of Captain Coram Since pictorial illustration was ruling the academic roost, and the Pre-Raphaelite influence was tending to raise the standard of graphic style and significance in design on the painted canvas, it was natural that this influence should be reflected in the design on the wood-block for the page of the printed book—though it always surprises me that none of the great illustrators of that period was ever tempted, with the wood-block in his hand, to engrave his own design, as artists like Mr Charles Ricketts, Mr Sturge Moore and Mr Brangwyn have done in these days. Some of them had even served an apprenticeship to the wood-engraver—but it was the facsimile engraving they had learnt, and when they had the chance of engraving their own designs with artistic freedom, they were content to leave their pen and ink work upon the block to the tender mercies of the engraver's method that they knew. That great designer, Frederick Sandys, knew nothing of the wood-block when Thackeray commissioned him to illustrate a story, "The Portent," by George Macdonald, for the *Cornhill*, and, failing with either pen or pencil on the smooth surface, he tried a very fine camel's hair brush with Indian ink, and succeeded so easily, making a very impressive design, that he invariably adopted the same method for drawing on the wood. Sandys was indisputably not only one of the greatest illustrators of that brilliant period, but one of the greatest masters of expressive design in the whole range of British art. The number of his book-illustrations is comparatively small, but they include masterly designs of extraordinary beauty, instinct with poetic significance and deep human expression. Two of the finest are reproduced here, both masterpieces of expressive design with true illustrative content. Influenced in style, perhaps, by Durer, Sandys was profoundly original in his conceptions, and I doubt if anything more poetically pictorial than these designs could be found, even among the works of Durer and his school. In *Rosamond, Queen of the Lombards* (p. 53), an illustration to an anonymous poem in *Once a Week*, 1861, Sandys has interpreted with a beautiful pictorial vitality all the tragic passion of the dreadful story of the Lombard King who forced his wife, Rosamond, to drink from the skull of her father, his conquered enemy, and met his death at her avenging hands. In the enchanting *Amor Mundi* (p. 52), illustrating Christina Rossetti's weirdly lovely poem, the design is as beautiful as the poem, and as richly imaginative.

" Oh, where are you going with your love-locks flowing,
On the west wind blowing along the valley track?
The downhill path is easy, come with me an it please ye,
We shall escape the uphill by never turning back "

But, then, the ominous snake and the awful corpse in the way, and " the downhill path is easy," but " there's no turning back "

How expressively the landscape background in Sandys's designs harmonises with their human significance is seen with particular charm in the *Amor Mundi* (p 52), with the " valley track " from the uplands left behind by the lovers, in *The Old Chartist*, returned from transportation, rejoicing " to see old England wink through leaves again," and moralising over the water-rat in the stream, as George Meredith's poem tells us, in *If*, with the yearning, desolate girl against the stark cliffs and the sea, in *The Little Mourner*, with the snowy churchyard, in *Until her Death*, *Life's Journey*, *Sleep*, with the lovely glimpse of village and river through the window But background is expressive in all these wonderful designs, especially so in the splendid *Harold Harfagr*, unforgettable when George Borrow's dull translation of the inordinately lengthy Norse ballad is long forgotten, and the magnificent *Cleopatra* that did not illustrate Swinburne's poem, but inspired it, and the *Death of King Warwulf*, *Danae in the Brazen Chamber*, and *The Waiting Time*, with its simple pathos as eloquent in the idle weaver's loom as in the woman's bowed, hopeless figure.

We have seen that Ford Madox Brown was one of the artists Rossetti considered should have been enlisted to illustrate the Moxon " Tennyson," and his inclusion, especially in view of his close affinity with the Pre-Raphaelites, would have been in every way appropriate. Yet, great illustrator as he was on canvas, he could not say " Nay " to the Dalziels when, in that same year, they urged him to the wood-block The Rev. R. A Willmott's " Poets of the Nineteenth Century " engaged the illustrative services of many of the leading artists; Millais made for it his exquisite design for Coleridge's " Love," as well as one for Byron's " The Dream," and Madox Brown was also Byron's illustrator with a dramatic design for " The Prisoner of Chillon " " They chained us each to a column stone, And we were three—yet each alone " But it is, perhaps, in Dalziel's " Bible Gallery " that we see Madox Brown at his zenith as a designer on the wood-block His *Joseph's Coat* expresses dramatically all the pathos of the situation, while in *Elijah and the Widow's Son* (p 57), which was the subject also of one of the artist's most impressive pictures, the Biblical episode is depicted with extraordinary power and truthful emotion Most beautifully and convincingly is the feeling of the mother, not only a great gratitude but a wonderful reverence, expressed in her face, her kneeling attitude, her clasped hands, as she sees her beloved child, restored to health, in Elijah's arms and about to be given to her And what a superb composition it is, and how sympathetically drawn for the wood-engraver!

We have now reached three young men who stand out from the crowd

of notable illustrators of the period, each for the individuality of style with which he used the special qualities of his artistic gifts, and gave imaginative utterance to his own outlook on life and his fellow creatures through the medium of illustration. These three young artists were Arthur Boyd Houghton, George J. Pinwell, and Fred Walker, and the greatest of these was Houghton. One begins by grouping them simply because they were friends and had acquired, more or less together, as apprentices to Whympers, the engraver, a useful familiarity with the wood-block, and were employed on many of the same publications; but each was a distinctive artistic personality, and each was a fine illustrator, whose designs had in their humanity of presentation an essential loveliness. This would have been true of Pinwell if he had done nothing but his hundred illustrations to Dalziel's "Illustrated Goldsmith," for no artist could truly illustrate that lovable author without a corresponding tenderness of humour and sentiment indicating a wide human sympathy. So, as we look at Pinwell's illustrations to "The Vicar of Wakefield," we may feel as if some dear fellow were telling us the story afresh in his own words with a commentary of affectionate appreciation. But, besides the "Goldsmith," Pinwell, with his naturalness, his thoroughly English homeliness and humour, did a good deal of fine illustration. In the "Arabian Nights," good as he was, his imagination did not rise to the occasion as magnificently as did Boyd Houghton's, but he was his best self in Jean Ingelow's "Poems"—one of the admirable designs for "The High Tide on the Coast of Lincolnshire" is here (p. 61); in Robert Buchanan's poems, notably the Danish Ballad, "Maud Mettilil," a superb drawing, in "Ballad Stories of the Affections," and "A'Beckett's Troth" (p. 60), a charmingly composed bit of mediæval life, as well as numerous other illustrations, engraved by Dalziel, in *Once a Week*, "Wayside Posies," "A Round of Days" (see, for your delight, the original drawing, *The Old Couple and the Clock*, in THE STUDIO Special, "Drawings in Pen and Pencil"). Fred Walker became an influence in English art beyond that of book-illustration, but in that branch he did some very charming and memorable work; for instance, his designs for Thackeray's "Phillip," already mentioned, and "Denis Duval", Charles Reade's "Hard Times"; and some of the publications that employed so many of his confrères, such as "A Round of Days," "Wayside Posies," *Once a Week*, *Cornhill Magazine*. The unpublished drawing, *Figures in a Porch* (p. 63), obviously intended for an illustration, and *The Arrival of the Bride* (p. 64), from a *Cornhill* story, exemplify the simplicity and sincerity of Walker's graphic expression, with the sweetness and grace that was inherent in his drawing. As to Boyd Houghton, I have already indicated that, in my opinion, he was one of the greatest masters of illustra-

tion, and not of his own period alone. His vitally imaginative interpretation of the text in his wonderful "Arabian Nights" designs, with their originality of composition influenced by the treatment of white spaces, and their splendidly rhythmical, fluent draughtsmanship, seems to give a new magic to the immortal stories, so alive the pictures are with a vividly persuasive Orientalism seen, as it were, through the eyes of a universal humanity. "Who will exchange old lamps for new?" How freshly Aladdin's story comes to life with this lively crowd of Chinese urchins around the African magician, and the stately procession suggested in the background! And this is typical of the vivid interest of the whole marvellous series, so dramatic, so romantically suggestive. Rich, too, in imaginative presentation of character, humour and incident, true to the spirit of the story, are Boyd Houghton's illustrations to "Don Quixote", while those inspired by child-life and the domestic affections in "Home Thoughts and Home Scenes," and "Golden Thoughts from Golden Fountains," of which the charmingly delicate Joy (p. 62) is one, are just what Mr Sullivan happily calls "drawings from the heart". I wish it had been possible to give adequate representation to this great artist.

One may look with respect and admiration at the façades of the British Museum and our Parliament Houses, but at the face—the title-page—of that no less British institution, *Punch*, we look always with a wistful affection, and the man who made it, Richard Doyle,—"Dicky"—to more than his familiars,—had an easy way of winning affection. He won mine, long, long ago, not personally, for my memory of him as a home-visitor is very remote, but with the delightful reality of his humour in those very personal pictures of the Continental travel of "Brown, Jones, and Robinson"; with his inimitable "Bird's-Eye Views of Society," in old numbers of the *Cornhill*, and above all with his graphic revels in "Fairyland". Now, here (on p. 65) are two delicious water-colours in which his bright, quaint fancy plays with fertility of whimsy invention among the Little People. With *The Little Hill People Gambling*, life seems to be a very serious business, but in *A Fairy Fantasy* it is a very joyous frolic, with the Queen surveying the dance and the elfish fun from the top of a toadstool. How natural they look, and how strangely different from the more sophisticated fairies of a modern pictorial conception, such as Mr Randolph Schwabe gives us in his illustrations to Mr Walter De la Mare's curiously enchanting fairy play, "Crossings." Mr De la Mare wants us to believe in fairyland, and he has a compelling way of making us, but Mr Schwabe would seem to say, "Fairyland is all very well, but Art is the principal thing; the fairies must be subsidiary to a good design." So he responds with an excellent design (p. 175), in which the limbs and bodies of the "Inhumans" (not fairies, mark you!) make an

admirable rhythm with the branches of the tree, to the poet's "Two little buzzin' Steeple-hats, like posts in the snow—starin', starin' at Nann between the trees" But where is any suggestion of supernatural illusion in the illustration? Then, again, in the play—Act 5, "The Ending"—we read: "The Queen gently spreads her hands upon the air, as a bird in a tropical forest its plumes, and the heavy curtains concealing the windows of the room softly drift asunder, revealing in snowbound stillness the garden and woods. A trance of light dwells over them on which gleamings as of precious stones and minute cressets of fire come and go. Again the Fairies whirl about their queen, and again prostrate themselves in obeisance." Now, here is Mr Schwabe's pictorial interpretation of that scene (p 175), again a rhythmical design, artistically conceived, but—well, "Dicky" Doyle's fairies would never have behaved in such a manner. Yet Mr De la Mare can inspire a graphically imaginative presentation of true elfishness, as we recognise in the fascinating woodcuts of his latest illustrator, Mr Alec Buckels, one with the genuine gift, and an ideal De la Marean. "Come hither!" is the irresistible call of the book, but the elves in it are of a different order from Doyle's, with which the fairies of Sir Noel Paton, in the romantic tricksiness of their revels, would have more affinity. This cannot be demonstrated in this volume, in which Paton's illustrative power is represented by his imaginative design for "The Night Mail North" (p 67), one of the poems in Cholmondeley Pennell's once popular volume of light verse, "Puck on Pegasus," which was illustrated also by Doyle, Leech, Tenniel, and "Phiz"—but no artist could go near to interpreting the spirit of the fairy scenes in "A Midsummer Night's Dream" without his "inward eye" being acutely sensitive to distinguish between the false and the true in fairykind. Noel Paton's was sensitive, but he used his theatre-glasses a little too much. This, even in these sophisticated days with the modern spirit upsetting so many fanciful traditions, Mr Arthur Rackham never does. His fairies and elves, his imps and gnomes and pixies are all of the true breed, there is no mistaking them for dressed-up theatrical supers. With his "inward eye" he sees them in Fairyland, and in Wonderland, and they follow him into Rackhamland, where they are quickly at home, and he recruits them as he wants them for those jolly books of his. Look at them in the three illustrations here, *Whispering Trees*, from "A Dish of Apples" (p. 130), perhaps the Dryads grown old in their gnarled and twisted trunks; *Little Brother and Little Sister* (p 129), with the impish musicians in the branches and the frolics on the grass about the old men's feet, and, above all, the wonderful picture he has made of that wood-scene in the second Act of "A Midsummer Night's Dream" (p 127), with all the fairy train setting about their business at Titania's bidding.

" Come, now a roundel and a fairy song,
 Then, for the third part of a minute, hence,
 Some to kill cankers in the musk-rose buds,
 Some war with ere-mice for their leathern wings,
 To make my small elves coats, and some keep back
 The clamorous owl, that nightly hoots and wonders
 At our quaint spirits Sing me now asleep,
 Then to your offices, and let me rest "

Could the scene be pictorially interpreted with a more convincing magic of illusion? And how that enchanting quality of illusion is helped by the colour-scheme, which is always a great factor in the success of Mr Rackham's pictorial fantasies This is due to a very personal way in which he adapts his colour-schemes to the three-colour process of reproduction, using black as a very important harmonising element Mr Rackham's illustrative genius—and genius it really is—with all its vivacity of pictorial imagination, its originality, its whimsical invention, its romantic fancy, its alertness of suggestion, is wisely employed almost always on themes of pleasant or playful nature, with which his sunny temperament is in sympathy Occasionally he has been persuaded to undertake subjects in which he has not felt altogether happy, such as "The Ring of the Nibelung," though some of his designs were very beautiful, and he made the Rhine maidens alluring indeed, but to illustrate "Don Quixote" he would not be tempted He has no turn for any subject with a grim note in it, however humorous and fantastic, but you shall find Mr Rackham at his happiest in his own "Book of Pictures," "Æsop's Fables," "Comus," "Undine," "Mother Goose," "Alice in Wonderland," Hawthorne's "Wonder Book," "Rip Van Winkle," Swinburne's "Springtide of Life," and, of course, "A Midsummer Night's Dream." But the fairies have introduced a topsy-turvyness into my chronological record, and brought in Mr. Rackham much out of his turn Yet he is quite worthy to be companioned with the great illustrators of the 'sixties And so back to them Frederick Leighton (Lord Leighton in his later years) was one of the leading subject painters, and, of course, being an accomplished academic draughtsman, he joined the company of the illustrators, as all the leading painters did. He, like Poynter, Watts, Simeon Solomon, Burne-Jones, Dyce, and others already mentioned, was engaged on Dalziel's "Bible Gallery," and some very fine designs he made for it, notably *Cain and Abel* and *Death of the First Born*, but his most voluminous work in illustration was for George Eliot's "Romola," represented here (p 68) by *Tessa at Home*, a tender conception, not altogether satisfactory in its plan And now let us turn quickly a few pages over which we need not linger, for though the artists were prominent and industrious contributors to many of the important illustrated books of the day, there were others equally important whom it has been impossible, through

limitations of space, to represent with reproductions or to comment upon. Here, then, is James Mahoney, a vigorous draughtsman, as a Dickens illustrator, with *The Escaped Convict* (p. 69), an unpublished drawing for "Great Expectations", and here is Paul Gray, a very sympathetic illustrator, with a pencil drawing of delicate touch and tender conception for a story, "The Music Mistress" (p. 70), that appeared in *The Quiver*, another of the magazines that helped to make the period important for book-illustration. John Pettie was an illustrator in his early twenties, especially for *Once a Week* and *Good Words*, and it is interesting to see the painter of so many vigorous and dramatic subject-pictures in the gentle mood of *The Passion Flowers of Life* (p. 71). In her story of "Miss Angel," Ann Thackeray (Lady Ritchie) had introduced the apocryphal legend of Sir Joshua Reynolds having proposed marriage to the fascinating and talented Angelica Kauffman, and then the novelist apparently had a qualm of conscience, and intended to cut out the episode, for she suspected it was not true. She had, however, to reckon with her illustrator, Mrs. William Allingham, the poet's wife, who, scenting a promising subject—two lovers of artistic fame in eighteenth-century costume in a panelled studio—persuaded Miss Thackeray to retain the episode, and here is the pretty illustration she made of it (p. 73), though it must be confessed that it would have done equally well to illustrate a similar situation in which a less famous young couple were engaged, or proposing to be. *Only for Something to Say* (p. 77), by M. J. Lawless, gives a characteristic glimpse of a social reception of the period, while in Arthur Hughes's *Back of the North Wind*, one of the illustrations to George MacDonald's story (p. 78), we see a delicate artist whom Rossetti thought good enough for the Moxon "Tennyson," and who certainly did many beautiful things. It is odd to think of Whistler as an illustrator of stories, yet he, too, was tempted to the wood-block, and he made half-a-dozen drawings on it, two for a story called "The Trial Sermon," in *Good Words*, one of which is here (p. 75); and four for *Once a Week*—*The Major's Daughter*, *The Relief Fund in Lancashire*, *The Morning before the Massacre of St. Bartholomew*, and *Count Burckhardt*. All have a Whistler charm of conception, though they are probably of not much importance as illustrations. That another person engraved his lines would have been enough to stop him doing any more of these drawings on the wood, after his first interest in the new experience. Frederick Shields was one of the most remarkable artists among all these illustrators, and the impressively tragic series of designs he made to illustrate Defoe's vivid description of "The Plague Year in London" are vitally dramatic, with an extraordinary energy of imagination in visualising the pathetic scenes. Two of these are reproduced here.

(p. 78 and p. 81) including the dramatic *Solomon Eagle* Ruskin and Rossetti thought highly of these designs, but Shields complained that they were spoiled in the cutting on the wood, and, as we read in the "Life of Shields," by Ernestine Mills, the book was issued in a cheap, paper-covered series called "Laurie's Shilling Entertainment Library." Another important work that engaged all Shields's powers of art and imagination was a set of designs for "The Pilgrim's Progress," which he undertook to do for a Manchester publisher at a most unremunerative rate of pay "Fearful of this chance fading," he wrote, "I tremulously asked £1 each for the designs, save the 'Vanity Fair,' agreed at £2. The bargain was struck, and I went to my unlucrative task happier than if I had struck a gold mine Now, at last, my life, I felt, had begun" This was in 1859, and the artist was extremely poor The wonderful design for "Vanity Fair" (p. 79) took him six months of hard work, and all he received for it was £4, but it was engraved to his satisfaction, though he was disappointed that the series of designs was published without Bunyan's text Shields wrote an elaborate description of the "Vanity Fair" design, explaining that the period he had chosen was the middle of the reign of Charles II, firstly, because it was Bunyan's own time, and secondly, "because never was the Fair in England brisker or more bravely attired The two companion pilgrims are supposed to be torn asunder in the tumult This favours the division of the subject into two heads, under which, and holding out their peculiar temptations to diverse minds, may be included all the wares and delights of this world Christian, who was led astray by Worldly Wiseman at the outset of his pilgrimage, is here exposed to the snares of worldly honours, riches, and the indulgence of so-called refined tastes Faithful, who was before tempted by Madame Wanton and the Old Adam, is shown, subject to the like trial here" Then the artist goes on to describe in detail the typical persons and groups that make the allegorical significance of his design, and, as one examines them closely, the fertility of his pictorial invention, and the true illustrative quality of this, reveal themselves amazingly Of a very different pictorial character, yet charming and exceedingly interesting in its presentation of the aspect of a seventeenth-century street in fair-time, is the *Vanity Fair* (p. 74), by J D Watson, the water-colour painter, who was one of the most industrious of the illustrators, with a keen eye for situation and a sound artistic knowledge of how to make the best of it pictorially The happily surviving veteran, J. W. North, had a place of his own among the artists who drew on the wood in those brilliant days, and his exquisite idyllic landscapes, such as that shown here (p. 82), illustrating Jean Ingelow's poem, "The Four Bridges," are now treasured by collectors, not only for the tender charm with which

they express the sentiment of the scene with the harmony of land and sky and the human note, but for the delicate art of the pen-drawing.

For a number of years Sir John Gilbert was a powerful personality in the world of book-illustration ; countless were the books and periodicals in which his designs continuously appeared and the authors they illustrated. He was an extraordinarily rapid worker, and anecdotes are told of his marvellous feats of quick design and draughtsmanship upon the wood. He was, before everything, an illustrator, with an immediate eye for the dramatic interest in every situation, and an alert artistic instinct for expressing that in the most vivid pictorial form. With a memory richly stored with minute archæological knowledge of all the historic periods, and of every aspect of the people's lives in them, and of how the town and the country looked where the people lived, his imagination was never at a loss, but with vigour and agility it would always respond to the scene to be pictured and would illustrate the essential significance of it. His output of designs for books, magazines, and the *Illustrated London News* was almost beyond belief. His designs for Knight's "*Illustrated Shakespeare*," edited by Staunton, would have been enough to make a reputation, for in them, with a truly artistic feeling for composition, he always got to the heart of the drama. The scene of Queen Catherine's ordeal in "*King Henry VIII*," reproduced here (p 83), is an admirable example, and the Queen is seen making her point—"Lord Cardinal, to you I speak"—with just the effect aimed at by every actress who plays the part. The illustration has got the pith of the situation in it. Gilbert was a genuine romantic, and as we let ourselves be charmed by the vigorous impulse of his designs, it is pleasant to recall what Mr M. H. Spielmann has said very happily. "For Sir John, England was always the England of St George, Old and Merrie, fertile mother of stalwart sons, rich soil of golden harvests, with a strong flavour of Robin Hood and the Greenwood Tree, modified—except in his finest conceptions—by a suggestion of Drury Lane transferred to the open. In his dramatic moments he is a sort of genial Salvator Rosa, a vigorous Gaspar Poussin, loving grandeur and broad effects, various though they be, powerful and romantic, and, though not aiming at absolute truth or accuracy of detail, successful in his attempt to harmonise the landscape, both in its lines and its atmospheric conditions, with the spirit and sentiment of his subject."

Though we think of Birket Foster chiefly as a very popular painter in water-colours of charming idyllic scenes of the English country and of rustic life, which nowadays stir keen and high bidders at Christie's, he began life as a wood-engraver and developed into a skilful draughtsman on the block, and a very prolific illustrator of books. Landscape

and the rustic scene were almost always his theme, and the poets' texts that he illustrated were, of course, rich in suggestions for these, although frequently his drawings, done happily from Nature or from recollections of Nature, found their way into books independently of the illustrative motive. The original pen-drawing reproduced (p. 84), *The Watering Place*, with its sunny serenity, picturing a scene anywhere in England, is typical of Birket Foster's style. Alfred Parsons was another of the landscape illustrators who lovingly interpreted the poets, and some of the drawings he made for Wordsworth's poems were exquisite, such as *Hail to the fields—with Dwellings sprinkled o'er*. Now from the pastoral Nature let us turn to the human. Here are two fine illustrators of Dickens, Charles Greene and Fred Barnard, and everyone who knows the Household Edition must be familiar with their work. *Captain Cuttle and Florence Dombey* (p. 87), how suggestively Greene has visualised the significance of the author's text. "As the Captain sat and smoked, and looked at Florence, God knows what impossible pictures, in which she was the principal figure, presented themselves to his mind." If space had allowed, this drawing should have been accompanied by one of the delightful "Old Curiosity Shop" series. And here is Fred Barnard's *Jingle* (p. 88), the very man to the life, in the green coat that "had been a smart dress garment in the days of swallow tails, but had evidently in those times adorned a much shorter man than the stranger, for the soiled and faded sleeves scarcely reached to his wrists." Here we recognise the scanty black trousers with the shiny patches telling of long service, the long black hair "escaping in negligent waves from beneath each side of his old pinched-up hat," and the "indescribable air of jaunty impudence and perfect self-possession pervading the whole man." I should not be surprised if it were on this vivid presentment in water-colours that Henry Irving based his own characteristic impersonation, so wonderfully does the drawing recall the actor in this part. Sir Luke Fildes's art has passed through many popular phases, and I wonder what the painter of *The Doctor* would say if we ventured to remind him of this jolly drawing of—is it Drury Lane?—on *Boxing Night* (p. 90). He was a popular illustrator in the 'sixties and 'seventies—and there are people in this drawing that the pen of Dickens might not have disdained to describe. One never knows what queer turns of fancy will influence the really creative illustrator in art. Here, for instance, in this very whimsical design, *The Crew was Complete* (p. 98), we see Henry Holiday, the friend of Holman Hunt, Burne-Jones, and Albert Moore, the painter of *Dante and Beatrice* in the Walker Art Gallery, illustrating Lewis Carroll's "Hunting of the Snark" with an odd zest of humour. And so we come naturally to a group of famous and really important graphic humorists, each with a

strongly individual style, and all associated at one time or another with *Punch*. John Leech, for instance, who sixty years ago was described as having been the originator of millions of smiles, laughs and guffaws upon the countenances of a whole generation of English people, is represented by a delightful pencil-drawing, *The Juvenile Party* (p 91), in which the artist reveals himself in the sketchy completeness with which he has conveyed the essentials of the scene and the social wit he has suggested in it. Leech was always a close and shrewd observer of real life in every phase, with a quick eye for its humours, its pretences, its fun, and a ready wit at his pencil's point to win a good-humoured laugh. He was not a great artist, by any means, but he was an enjoyable, a lovable one. George du Maurier, who naturally succeeded Leech as the social satirist in the picture pages of *Punch*, has already been quoted in regard to the nature of illustration, and here (p 94) is the original of one of his *Punch* drawings, *Felme Amenities*. Here, of course, he is illustrating himself, and the two young women are charming, and they are sitting easily and actually enough by the fireside, but any other legend would have suited them equally well. This is the popular du Maurier, the du Maurier of London's social world of the 'eighties, but in his illustrations to Thackeray's "Esmond," to Meredith's "Harry Richmond," and Douglas Jerrold's "Story of a Feather," he is the more romantic artist, the truer illustrator, and obviously less of the humorist, though in his *Legend of Camelot* he is brilliantly all three. Charles Keene was trained as a wood-engraver by Whymper, and was notable among the early illustrators on the wood-block, being a regular contributor to *Once a Week*, as well as *Punch*, and, besides much other book-illustration, sharing with Thackeray the making of designs for the latter's delightful "Roundabout Papers." It was, however, through his *Punch* drawings that he came to be recognised universally as a master draughtsman, with a touch of vital magic that made the subject live with all the life, character and significance actually inherent in it, a true wit and a humorist who would always distinguish the essential comedy and interpret it with the unaffected simplicity of a great artist in whom was innate the sense of the living picture, however simple, humble, or common the subject. This drawing, for instance, *Most Assuring* (p 97), how completely in every detail of countenance, gesture, attitude, the state of mind of each man is suggested, the nervous inquiring customer who suspects the drains, and the complacent hairdresser who suspects nothing, not even the anxiety of his client. In the fluent actuality of this drawing we recognise a work of art, as was everything of Keene's. It is curious to turn from Keene to that other famous *Punch* artist, John Tenniel, with his stiff, cold style. Here he is represented, not by one of his monumental *Punch* cartoons, which were almost

influential enough to upset governments and disturb international relations, nor by one of his amusing illustrations to "Alice in Wonderland" or "The Ingoldsby Legends"—though one of these, for "The Smuggler's Leap," has more imaginative vigour of draughtsmanship than any other design of his that I can remember—but by an unpublished Shakespearean illustration (p 95), which shows him in an unaccustomed vein. It can hardly be said that Tenniel has caught the true spirit of this "Twelfth Night" scene, but his Sir Toby is really singing in a roisterous, bibulous fashion, though he may not be the Sir Toby of our imagination, any more than are this Sir Andrew and this Clown—but they are, at least, persons with life in them, whereas the Maria is just a wooden figure of a woman, and never Shakespeare's or anybody's Maria. With Phil May we are again in the presence of a master-draughtsman, an artist of extraordinary breadth of human sympathy, and alertness of pictorial conception with which to express it. I do not think he did very much in the way of illustrating the books of others, but in his own "Guttersnipes," his "Annals," his work in *Punch*, and other publications, he revealed his unmistakable genius. The two drawings here (p 102 and p 103), both of which appeared in *Punch*, exemplify his vital simplicity of draughtsmanship and design, with just a hint that something funny is being said, in each case, by one of the parties and not quite understood by the other. For many years *Punch* would not have been *Punch* without Harry Furniss week by week. He, too, had begun life as a wood-engraver with Swain, and "lived laborious days" as a book-illustrator, notable among the books he adorned with his whimsical fancy being Lewis Carroll's "Sylvie and Bruno," but it was with his *Punch* drawings, in which his droll fantasies gracefully disported with always the unexpected pictorial invention, that he made his reputation, which he supported with illustrated books of his own. Our *Japannaries, a Ballet from "Punch"* (p 101), shows Harry Furniss in a fantastically funny mood. As an illustrator, that other *Punch* artist, Linley Sambourne, was perhaps best known by his designs for Kingsley's "Water Babies." That gifted draughtsman and lovable personality, F. H. Townshend, *Punch's* first art-editor, was also an illustrator of parts.

I regret that owing to restrictions of copyright it has not been permissible to include among our reproductions any of Edwin A. Abbey's fine and individual illustrations to Shakespeare, to Herrick, and to Goldsmith, even though some of the original drawings for "She Stoops to Conquer" were available in the collection of the ever-generous Mr Hartley; but in this unpublished drawing, *The Letter* (p 99), which Mrs Abbey has kindly lent, we find that charm of style and grace of design, with the atmospheric suggestiveness of the technique which dis-

tinguished his designs for the old lyrics and comedies, subjects ever tempting to the illustrator with poetic imagination, and Abbey was conspicuously that. Some compensation, however, may be found in the two examples given here of that delightful artist, Hugh Thomson, when his imagination was where it always loved to be, and where it worked so happily and charmingly, in the eighteenth century. Here (p 107) we see Mr Hardcastle and Kate, in the Third Act of "She Stoops to Conquer," about to discuss young Marlow at cross-purposes—and the very spirit of the comedy and its period is in the picture, while we are interested to note how the artist, who for long had held our affections with the delicate vivacity of his pen-drawing, was ready to adapt his design in water-colour with becoming simplicity to the limitations of the three-colour process. The engaging design for Fanny Burney's "Evelina," however, *A Copy of Verses had been dropped in the Pump Room* (p 109), shows all the artistic graces of his very personal style in pen and ink. An illustrative artist of rare charm he was, in the delicate and faithful manner and spirit with which he would pictorially revivify old days when the author's imagination called to his, but the author had to be one after Thomson's own heart, and then as picture responded to text one felt sure that the artist was giving of his best and much of himself. Thomson was full of bright, gentle humour, and he was happy indeed with such authors as Goldsmith and Sheridan, Fanny Burney, Jane Austen, Mrs. Gaskell, Miss Mitford, Thackeray, in "Esmond," Addison, J. M. Barrie, in "Quality Street," and Austin Dobson, who paid charming literary tribute to his art. Two artists of kindred sympathies with Hugh Thomson in their preference for illustrating stories of times other than our own, particularly any part of the eighteenth century, or those periods of the nineteenth that offered picturesqueness of manners and fashions, are the brothers Charles E. and Henry M. Brock. Very able draughtsmen both, each with a point of view and graphic manner of his own, their people never, any more than Thomson's, suggest the theatrical costumier, and what Herbert Beerbohm Tree, when describing any indefinitely-timed costume play, used to call "the Nathan period." Both brothers have done a great deal of illustration among the classic novelists and poets, and when they do respond graphically to the call of the immediate present, it is generally because their sense of humour has been titillated by some incident good enough to evoke the droll drawing for *Punch*. But an unusually interesting feature in the illustrative work of the Brocks is their partiality for the essay. Illustrating the prose writings of Thackeray would be a good training for this, and Mr Charles Brock was very happy with Lamb's "Elia," some of the designs for which were reproduced in our "Modern Illustrators and their Work," 1914. Here he is seen in a

very jolly mood, illustrating *Christmas*, in "Dreamthorp," a volume of essays dated 1862, by that poet of a passing celebrity, Alexander Smith "Let me think of the comfortable dinners," says the essayist, and here (p 149) you have as merry and homely a mid-Victorian Christmas dinner as ever was, with the spirit of Santa Claus himself attending the entry of the steaming plum-pudding Then (p 147) you see the villagers in the "clear wintry sunshine" trooping to church "in their best dresses and their best faces", and Mr Brock's drawing almost makes you hear the Christmas chimes Mr H M Brock, whose fanciful humour for the fairy tale is seen here (p 150) in a capital design for Hans Andersen's "Great Claus and Little Claus," and another (p 153) from the old "Beauty and the Beast," shows also that he can draw pictorial life from a *Spectator* essay (p 151), as he has already done from the essays of Leigh Hunt and Douglas Jerrold Here we have the gallant Will Honeycomb, who has doubtless made a very pretty leg to the Lady Betty in the Sedan chair and is about to confide to her one of those secrets of fashion of which he boasts himself the oracle

When Hugh Thomson first appeared among the illustrators in 1886, with his "Days with Sir Roger de Coverley," and a little later with Outram Tristram's charming "Coaching Days and Coaching Ways," the camera had not only come between the designer and the wood-engraver to preserve the original drawing from destruction by the graving tool, but the importance of photography as a reproductive intermediary had brought about the development of the process block, which was to influence considerable changes in the methods and manners of the illustrators Wood-engraving gave place entirely to the photographic processes, but there were two young artists, Charles Ricketts and Charles Shannon, who, with a gallant spirit of artistic adventure, determined to make an effort to counteract the mechanical impersonal influences of these processes How their publication of *The Dial* in 1889 assisted the revival of artistic lithography and initiated that of original expressive wood-engraving for book-illustration, and at the same time played a pioneer part in the movement that influenced the improved production and decoration of books, and led to the beautiful book-products of the Vale Press and the Eragny, synchronising practically with those of William Morris's Kelmscott Press, is a story I have told more than once Suffice it here to recall the lovely wood-engravings Mr Ricketts made to illustrate "The Parables of our Lord," "Cupid and Psyche," and, in collaboration with his fellow-pioneer, Mr Shannon, "Daphnis and Chloe", the finely designed engravings of Reginald Savage, those by Lucien Pissarro, charmingly simple and artistically decorative, always an integral part of the printed page's beauty, such as those given here (p. 110) from the "Songs of Ben

Jonson," and "The Poems of Ronsard" (p 113), and the exquisite woodcuts of T Sturge Moore. If we knew nothing of the beauty and originality of his "Pan" series and his "Centaur and Bacchante," we should recognise him as a true poetic illustrator by these three beautiful little cuts with which the poet, as well as the artist, in him has responded interpretatively to the lyrics of Wordsworth (p 106), and by this charming fantasy inspired by Perrault's fairy-tale (p 105). This interesting artistic movement was not encouraged by the publishers, who, even if they realised the natural harmony of woodcut and type, found the photographic processes of reproduction more adaptable to the practical politics of publishing illustrated books. But of late we have seen occasionally, if rarely, that the movement in original wood-engraving started over thirty years ago by Charles Ricketts, however it may have lacked popular and practical encouragement as a medium for book-illustration, is still an inspiration for the artist who feels genuinely drawn to the wood-block and at the same time cares for the beauty of the printed page. Mr James Guthrie is one of those, and he is always experimenting and developing new ways of decorating books beautifully, but here (p 161) are two tenderly simple little woodcut illustrations to Charles Lamb's dream-story, "The Child Angel," from a charming booklet, entirely designed some years ago by Mr Percy Smith, whose tragically imaginative war etchings, *The Dance of Death*, are a remarkable contrast to these gentle woodcuts of early Italian inspiration.

We have seen that Cruikshank and "Phiz" for a time made a practice of etching their illustrations, though "Phiz's" "etching" stopped at the drawing with the needle, while the "biting," that is the actual etching, was done by an assistant. William Strang, however, was a true illustrative etcher, and a master at that. His imagination was fertile, wonderful, inexhaustible, and would express itself in distinguished design, which, if it sometimes took hints from the old masters, would always be appropriately adapted to the desired expression. Fine etcher as he was, the illustrative instinct in him was dominant, and he would sooner take for his etching motive a subject from a poem or romance that appealed to him than "do" a Rembrandt landscape, a Whistler canal, or a bit of Meryon's Paris. On his etched plates he illustrated "Paradise Lost," "Don Quixote," "The Ancient Mariner," Burns's Poems, Kipling's Short Stories, "The Compleat Angler," his own ballads—"Death and the Ploughman's Wife" and "The Earth Fiend"—and "The Pilgrim's Progress." Of the fourteen designs for this, designs full of imaginative energy and dramatic expression, *Christian fighting Apollyon* (p 118) is a telling example. Another essential illustrator with the etching-needle is Mr Robert Spence, who is entitled to rank with distinction among the book-illustrators, for, although his etchings

interpreting scenes described in "George Fox, his Journal" have so far not appeared in book form, he has devoted years to illustrating that extraordinary book on his copper-plates. With the descriptive legend under the picture, one can always see how the artist's needle has vivified the passage with all its essential drama, character, humour, and pathos, true to the actual period. In *George Fox Refusing the Oath* (p 121), the dramatic figure of Fox dominates the situation with the intensity of his expression. *The Legend of St Cuthbert* (p 119) shows Mr Spence in another illustrative vein and medium, pen and ink. Although at present the publishers seem to fight shy of issuing beautiful books with etched plates, yet there are, happily, indications, apart from some welcome enterprises with the illustrations in original woodcuts, that other mediums are to get their chance for first-hand illustration. Line-engraving on copper, for example, and this is of extraordinary interest, for, since Blake did his marvellous "Job" plates, this beautiful medium has not been used for original expression, as far as I know, with the single exception of the very fine *Lucifer*, by Mr J F Badeley, reproduced six years ago in my STUDIO Special Number, "The Graphic Arts of Great Britain." Now, the Nonesuch Press has shown a really artistic spirit of enterprise in entrusting to Mr Stephen Gooden and his graver the illustrating of a 1683 translation of Anacreon's "Odes," by Abraham Cowley and a mysterious "S B." There are six full-page plates, a head-piece and a tail-piece, printed on Italian hand-made paper, and of these two are reproduced here from the originals (p 169), *Venus Engraved on a Dish* and *Europa*, in both of which Mr Gooden shows convincingly his beautiful decorative sense of design and his masterly command and pure use of his very exacting medium. This delightful publication should bring the true and original copper-plate engraving once again into favour for the illustrative decoration of books. Now, look at this most artistic lithograph, *Adèle Dancing* (p 162), by Miss Ethel Gabain, and you see charming evidence of another interesting departure in book-illustration, though the publishing enterprise is French, not English. M Paix, a well-known art collector and enthusiastic bibliophile in Paris, commissioned Miss Gabain to illustrate Charlotte Brontë's "Jane Eyre" in a series of lithographs, and this gifted artist, having long proved her mastery of the lithographic chalk, stone, and printing-press, has put all the best of her gracious and expressive art into the twenty-two designs, which not only illustrate incidents of the famous novel, but interpret with pictorial suggestion all the dramatic spirit of the story. These beautiful designs are being worthily published by M Léon Pichon with the English text, and while each can stand by itself as a work of art, this interesting revival of the original lithograph for book-illustration should point the way to English publishers.

Exactly thirty years ago THE STUDIO, in its very first number, introduced to the world, or rather, to that small section of the world that is ready to be interested in any new manifestation of art, a young artist with an entirely new conception of pen-drawing, which he used with an original sense of page decoration. This was Aubrey Beardsley, and he was illustrating the "Morte d'Arthur," and the way he was illustrating it, so unlike any other kind of illustration yet seen, excited wonder and admiration, and the youth quickly became famous, and very soon an influence. There is no need here, even if I had space, to speak of Beardsley's amazing career, of his paramount association with the "Yellow Book" and "The Savoy," of his illustrations to Oscar Wilde's "Salome," and Pope's "Rape of the Lock", the important fact is the decorative influence his style and manner have exercised on black and white art in the matter of pattern. And here we may recognise, in the two reproductions, one (p 114) from an original drawing for the "Morte d'Arthur," and the other from one of the finest and most elaborate of the designs for "The Rape of the Lock" (p 117) the exquisite rhythm of linear patterns and black and white masses, which made the artistic beauty of his style, irrespective of the beautiful, fantastic or perverse nature of the pictorial conceptions. Natural expression had no significance for Beardsley beyond the suggestions it might offer for pattern, consequently as an illustrator his range was very limited. For really great illustration, with an extremely wide range of human, artistic, and literary sympathy we must turn to E. J. Sullivan. His record of books illustrated is amazing in its number and variety. Naturally all have not given him equal opportunities of displaying his great interpretative powers in masterly design, but in his famous illustrations to Carlyle's "Sartor Resartus" and "French Revolution," he proved himself *par excellence* the dramatist, psychologist, satirist, of pictorial art. In his recent illustrations to Tennyson's "Maud," his imaginative art has triumphed over one of the most difficult tasks of his career, and the result is beautiful, stimulating a fresh interest in the reading of the poem. The design reproduced here (p 122) represents an astonishing effort of pictorial imagination, interpreting not only the frenzied lover's words but his state of mind. This is suggested by the contrast of the quiet hands of the man himself and the innumerable vibrating hands of the musicians of his agitated fancy,—a wonderful conception. All the more interesting is this in view of Mr. Sullivan's quoting "Maud" as an example of the difficulties attending the illustration of poetry because of the necessity of representing not only the facts but the poet's exaltation. The page reproduced from Mr. Sullivan's sketch-book (p 125) with suggestive pen notes for "Don Quixote," convince one that he would be an ideal illustrator of Cervantes.

Henry Osipov was a wonderfully expressive interpreter of the poets, and Shakespeare, Matthew Arnold, and Browning inspired him to make some very beautiful designs in black and white, one of which, from Browning's "Andrea del Sarto," is here (p 133). The rhythmic pattern of the design is rich, but it is in the expression of the faces, the tender pleading of the man's, the cold aloofness of the woman's, that the illustrator's soul has touched the poet's, and lighted the situation. I have always thought that Byam Shaw will be even more gratefully remembered as a book-illustrator in black and white than as a painter, although in his painting he was always first and foremost a pictorial story-teller. But in his book-designs, which were usually decorative with special reference to their place in the book, he aimed always at a true interpretation of the text. He was admirably equipped for the task by the breadth of his sympathies, his happy intuitions for character and for the romantic and dramatic elements in any situation or story, with a flexibility of humour and fancy expressible in true pictorial terms. These qualities he used with alert graphic imagination in his memorable illustrations for the Chiswick "Shakespeare," perhaps his greatest achievement as a book-illustrator, though his Browning, his "Cloister and the Hearth," and his Boccaccio were just as good, indeed, he did nothing better than the Boccaccio. Of this, a design for the story of "Griselda" (p 134), here represents Byam Shaw, and shows his rich handling of pen and ink, his admirable composition, and his frankly academic draughtsmanship. In this kind of work he was at his best, his most appealing colour-book being "The Garden of Kama." Sometimes, of course, it came to him to illustrate books for which he was in no way suited by temperament or artistic predilection, such, for instance, as the tales of Edgar Allan Poe, but that happens to every popular illustrator of books.

Mr Laurence Housman, being imaginatively expressive in pictorial as well as literary art, has had the advantage of illustrating his own stories, and, since he has written some very beautiful and original stories and some with a quaint fancy, his illustrative faculty has been charmingly responsive. That Mr Housman understands the true spirit of artistic illustration one may read in his illuminating book on Boyd Houghton, and here (p 126) in the fine design for *The Traveller's Shoes*, from "A Doorway in Fairyland," one of his two delightful old books of tales lately revived, he shows how he can give beautiful form to that spirit. Mr Philip Connard showed long ago in his expressive illustrations to Stephen Phillips's poem, "Marpessa," of which here is the frontispiece (p. 137), that if he had not been so busy winning fame as a painter he might have won it as a black and white artist; his designs have a fine impulse of life in them. Professor Anning Bell has

practically given up book-illustration, but what lovely things he has done in the past! The delicately exuberant fancy of his *Midsummer Night's Dream* is always a joy, and here his dainty, caressing pen-line is seen with the gracefully decorative simplicity of the frontispiece to his illustrated edition of Keats's Poems (p 154). Mr Paul Woodroffe is another artist of many graces whose book-illustrative work seems to have given way for the time to other artistic activities, but we are privileged to reproduce a beautiful unpublished pen-drawing, *The Passing of Undine* (p 138), made for a version of De la Motte Fouqué's famous romance. In addition to this, Mr Woodroffe allows us to give a fascinating page of the words and music of "Little Miss Muffet," engraved and combined with decorations charmingly designed in colours (p 139), from a new series of his old "Nursery Songs," not yet published. Mr Woodroffe thinks there is room for a more harmonious and decorative collaboration between artists, music-engravers, and book-publishers. Such a collaboration was most beautifully exemplified some years ago in two fascinating books, with the songs charmingly decorated and "pictured" by Mr W Graham Robertson, and printed in colours from engraved wood-blocks by Edmund Evans. These were "Old English Songs and Dances" and "French Songs of Old Canada," and from the latter we reproduce the first illustration to "Cécilia" (p 143), while a further example of Mr Robertson's simply expressive art is the lovely design in pen and ink of Joan of Arc at prayer (p 142). It was Edmund Evans, with his development of colour-printing from engraved wood-blocks, who really brought the "colour-book" into favour, and this with the delicious illustrations to rhymes and tales beloved of children, earliest by Walter Crane, with his decorative simplicity, and later by Kate Greenaway, with her dainty girlish graces, and Randolph Caldecott, with his virile graphic humour. Alas, I have left myself no space to speak of the delightful phase of book-illustration associated with the names of these three artists, of whom Caldecott was the most original and lovable. Just look at the expression of the mourning dogs in his title-page design for Goldsmith's "Elegy on the Death of a Mad Dog" (p 89). The colour wood-block was also the medium, though with an individual manner of treatment, used by William Nicholson for his original *London Types*, *Almanack of London Sports*, *An Alphabet*, while the *John Silver*, from his "Characters of Romance" (p 141), shows Nicholson a master of imaginative portraiture. But the present vogue of the book with illustrations in colours is due to the evolution of the three-colour process, and here you shall see, in various examples, how it has served certain artists of distinction whose names the public are accustomed to associate with colour book-illustration. Here is Max Beerbohm, inimitable and wittiest master of pictorial caricature as of

English prose, with a "priceless" picture of Swinburne reading a "warm" poem to the Rossettis by the light of a guttering candle, from that incomparable series, "Rossetti and his Circle" (p. 115). Thanks to the enterprise of the Riccardi Press, Mr. Russell Flint has proved his rich accomplishment in this medium in illustrative association with Homer, Theocritus, Chaucer, Malory, Charles Kingsley, and other authors, and here, in this beautiful drawing, so full of the Greek spirit with the movement of glad young life (p. 123), we see him illustrating a lovely passage from an "Idyll" of Bion, an appeal to Hesperus, to lend light for leading to the revel. Mr. Maxwell Armfield's designs, painted in tempera, for "The Winter's Tale," of which two are given here (p. 111), aim, in the artist's own words, "at expressing the action of the characters in the medium of the stage and not in the totally different one of illustration. The symbols for palace or copse are those of dramatic production and not of pictorial art." This is an interesting departure quite in the modern spirit. The gentle art of Mr. F. Cayley Robinson is seen here at its gentlest in *Lois and her Nurse* (p. 131), from "A Book of Quaker Saints"; and this scene from "Twelfth Night" (p. 135), with its very original composition, represents that artist of multifarious imagination and humour, Mr. W. Heath Robinson, who seems to have illustrated most of the authors worthy of his brilliant powers with pen and with brush. An Edmund Dulac picture-book has been for many years a Christmas treat, and that veteran of the colour-book, who has been his best self, perhaps, in "The Kingdom of the Pearl," his own "Fairy Book," and Hawthorne's "Tanglewood Tales," is represented here by *The Minotaur*, from the last named (p. 155), with its characteristic Orientalism of design. Miss Eleanor Fortescue-Brickdale is another prolific illustrator served by the three-colour process, and she faithfully entrusts to it her graceful pictorial inventions, tenderly rendered in water-colours and imbued always with a sincere and intelligent sympathy with the author she is illustrating. She may have been at her best with Tennyson and Browning, but she could hardly have been more charmingly suggestive than with the complete unconsciousness of the maiden in this pretty *Hue and Cry after Cupid*, from the "Book of Old English Songs and Ballads" (p. 159). The unpublished black and white illustration to Wordsworth's "To the Daisy" (p. 158), shows her rich handling of pen and ink and the artistic influence of Byam Shaw. A most interesting newcomer to the ranks of the illustrators is Mr. John Austen, whose aim before everything is to decorate the book, to make it beautiful generally, inside and out, with a harmony of type, picture, page-planning, and cover. And already he has achieved this in a few notable books, of which his "Hamlet" is by far the most important. There is no attempt at characterisation here, except perhaps in a por-

trait of Polonius. Mr. Austen, while frankly admitting the influence of Beardsley, confesses that he is not interested in character, and he only regards human beings as motives and material for decorative designs; but Shakespeare's dramatic poetry has moved the artist's imagination to some really wonderful achievements in interpretative design. *The King watching the Play* (p. 166) and the drowning of Ophelia with the sorrowing water-nymphs rising from the water (p. 165), are not only beautiful black and white decorations with remarkable pen-work, but they are dramatically expressive of the spirit of the play. In a charmingly different manner, yet no less true to the decorative principle, are his colour illustrations to a very daintily produced edition of Perrault's "Tales of Passed Times," of which the *Bluebeard* frontispiece is here (p. 167), in its simple flat tints and fine pen-lines. "The Fairy Tales of Charles Perrault" have also fascinated that very remarkable artist, Mr. Harry Clarke, but his decorative method, although in certain of its pattern aspects it also reflects the Beardsley influence, has little in common with Mr. Austen's. In this exquisitely delicate illustration to "Riquet with the Tuft" (p. 173) there is an elegant orderliness in the design with its freshness of conception that seems to suggest the very spirit of eighteenth-century French fairy-tales. Mr. Clarke's dainty fancy has revelled, too, in the pattern opportunities offered by Cinderella in her ball-dress. Then, hey! presto! the clock strikes twelve, and the Fairy Tale revel is over, the spirit of charm vanishes, and Mr. Clarke becomes the relentless illustrator *par excellence* of Edgar Allan Poe, his tremendous imagination vitalising pictorially with amazing power and invention the "Tales of Mystery and Imagination." Never before, I think, have these marvellous tales been visually interpreted with such flesh-creeping, brain-haunting illusions of horror, and terror, and the unspeakable. In black and white and in colours Mr. Clarke sets pictures before us that glimpse for us fresh meanings in the tales, and at the same time give us artistic satisfaction. Here (p. 171) is an unpublished design for the horrible ending of "The Facts in the Case of M. Valdemar," and it is not so ghastly as the version in the book. Mr. Clarke has a pen-and-ink style of his own, and it is interesting to compare this with the variety of manner and conception in such drawings as Mr. Keith Henderson's impressive *Death of the Emperor Montezuma*, from the "Conquest of Mexico" (p. 170); Mr. Harold Nelson's vigorous *St. George* (p. 145) and the poetically expressive design, *Memories* (p. 146), yet to be published; Mr. F. Cadogan Cowper's also unpublished *Lorenzo and Isabella* (p. 157) with its remarkable suggestion of intense sunlight; and the whimsically fantastic drawing for *July* from Mr. Vernon Hill's most curiously-invented "Arcadian Calendar" (p. 163).



"THE DEPARTURE." FROM GOLDSMITH'S 'DESERTED VILLAGE,' DESIGNED BY R. JOHNSON, ENGRAVED ON WOOD BY THOMAS BEWICK. (POEMS BY GOLDSMITH AND FARNELL, W. RULMER AND CO., 1795.)
In the collection of D. Cress Thomsen, Esq.



"THE LORD ANSWERING JOB OUT OF THE WHIRLWIND." FROM 'JOB.'
ORIGINAL LINE ENGRAVING ON COPPER, 1825.
From a print in the British Museum.



"THE RIVALS, OR LOVE IN A MIST." ENGRAVED ON STEEL BY WILLIAM FINDEN.
(*'THE KEEPSAKE,'* p. 115, 1828.)
In the collection of Harold Hartley, Esq.



"THE CONCERT." FROM 'MATTHEW BRAMBLE'S TRIP TO BATH,' UNPUBLISHED PEN DRAWING WITH WATER-COLOUR.
In the collection of Brigadier-General Noel M. Luke.



"THE DEATH WARRANT." ETCHING FROM 'THE TOWER OF LONDON' (AINSWORTH)
(RICHARD BENTLEY, 1840.)

From a copy of the First Edition lent by Messrs. J. & E. Bumpus, Ltd.



ILLUSTRATIONS (ETCHINGS) FROM "THE ELFIN GROVE" (JAMES ROBINSON AND CO., 1826) AND
"THE TRAVELLING MUSICIANS" (C. BALDWIN, 1823). FROM 'GRIMM'S FAIRY TALES.'

From copies of the First Edition lent by Messrs. J. & E. Bumpus, Ltd.

WILLIAM MULREADY, R.A.



ILLUSTRATIONS TO 'THE VICAR OF WAKEFIELD' (GOLDSMITH).
PEN DRAWINGS, ENGRAVED BY JOHN THOMPSON. (VAN VOERST, 1843.)
In the collection of Harold Hartley, Esq.



I make myself known to my Aunt.

"I MAKE MYSELF KNOWN TO MY AUNT." ETCHING FROM 'DAVID COPPERFIELD' (DICKENS).
(CHAPMAN AND HALL.)

From a proof lent by D. Croul Thomson, Esq.



"AMOR MUNDI." FROM CHRISTINE ROSSETTI'S POEM. PEN DRAWING ON WOOD,
ENGRAVED BY DALZIEL BROS. ('SHILLING MAGAZINE,' 1865.)
From a proof in the collection of Harold Hartley, Esq.



"ROSAMOND, QUEEN OF THE LOMBARDS." PEN DRAWING ON WOOD, ENGRAVED BY J. SWAIN.
(*'ONCE A WEEK,'* p. 631, 1861.)

From a proof in the collection of Harold Hartley, Esq.



ILLUSTRATION FROM "SISTER ANNE'S PROBATION" (HARRIET MARTINEAU). PEN DRAWING ON WOOD.
ENGRAVED BY J. SWAIN. ('ONCE A WEEK,' VOL. VI, p. 365, 1862.)
From a proof in the collection of Harold Hartley, Esq.



"PARABLE OF THE UNMERCIFUL SERVANT." PEN DRAWING ON WOOD.
(*'GOOD WORDS,'* p. 749, 1863.)
In the collection of Harold Hartley, Esq.



"ELIJAH AND THE WIDOW'S SON." PEN DRAWING, ENGRAVED ON WOOD BY DALZIEL BROS.
(DALZIEL'S BIBLE GALLERY, 1881.)

From a proof in the collection of Harold Hartley, Esq.

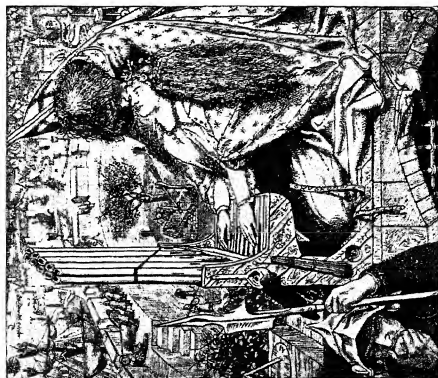


ILLUSTRATION FROM "THE PALACE OF ART," PEN DRAWING
ON WOOD, ENGRAVED BY DALZIEL BROS. (MOXON AND CO., 1857)

"Or, in a clear-walled city on the sea,
Our glaucous argan-pipes, her hand
Was glaucous as the sea,
An angel look'd at her."—(TENISON.)



ILLUSTRATION FROM "GODIVA," PEN DRAWING ON WOOD,
ENGRAVED BY DALZIEL BROS. (MOXON AND CO., 1857)

"Then fled she to her innermost bower, and there
Incamped the wedding eagles of her belt,
The golden eagle of her hand,
She linger'd looking like a summer moon
Half-dipt in cloud."—(TENISON.)

From proofs in the collection of Harold Hartley. Esq.



ILLUSTRATION FROM POEM "A BECKETT'S TROTH." (ROBERT BUCHANAN). PEN DRAWING ON WOOD,
ENGRAVED BY J. SWAIN. ('ONCE A WEEK,' VOL. X, P. 574, 1864.)
From a proof in the collection of Harold Hartley, Esq.



ILLUSTRATION FROM "THE HIGH TIDE ON THE COAST OF LINCOLNSHIRE." (JEAN INGELOW'S 'POEMS.')
DRAWING ON WOOD. (LONGMANS, 1866.)
In the collection of Harold Hartley, Esq.



"JOY." FRONTISPIECE TO 'GOLDEN THOUGHTS FROM GOLDEN FOUNTAINS,' 1867.
PEN DRAWING ON WOOD, ENGRAVED BY DALZIEL BROS.
From a proof in the collection of Harold Hartley, Esq.



"FIGURES IN A PORCH." UNPUBLISHED PENCIL DRAWING.
in the collection of Harold Hartley, Esq.



"THE ARRIVAL OF THE BRIDE," FROM "MRS. ARCHIE," PEN DRAWING ON WOOD,
ENGRAVED BY J. SWAIN. ('CORNHILL MAGAZINE,' VOL. VII, P. 118, 1863.)
In the collection of Harold Harley, Esq.



"THE LITTLE HILL PEOPLE GAMBLING." WATER-COLOUR DRAWING.
From the original in the collection of Laurence Bradbury, Esq.



"A FAIRY FANTASY." WATER-COLOUR DRAWING.
From the original in the possession of Mrs. Rathbone Bolton.



"PUCK ON PEGASUS," FROM 'THE NIGHT MAIL NORTH,' (CHOLMONDELEY PENNELL.)
PEN DRAWING ON WOOD, ENGRAVED BY J. SWAIN, (J. C. HOLTEN, 1868.)

From a proof in the collection of Harold Hartley, Esq.



"TESSA AT HOME." FROM GEORGE ELIOT'S 'ROMOLA.' PEN DRAWING ON WOOD,
ENGRAVED BY J. SWAIN. ('CORNHILL MAGAZINE,' 1862.)
In the collection of Harold Hartley, Esq.



"THE ESCAPED CONVICT." FROM 'GREAT EXPECTATIONS' (DICKENS).
UNPUBLISHED PEN DRAWING ON WOOD.
In the collection of Harold Hartley, Esq.



ILLUSTRATION FROM 'THE MUSIC MISTRESS.'
PENCIL DRAWING, ENGRAVED BY DALZIEL BROS. ('THE QUIVER,' p. 417, 1867.)
In the collection of Harold Hartley, Esq.



ANGELICA KAUFMAN IN JOSHUA REYNOLDS'S STUDIO. "SHE HAD WANDERED OFF INTO THIS DAY-DREAM, AND ALMOST FORGOTTEN MR. REYNOLDS HIMSELF WHO WAS STANDING PATIENTLY WATCHING THE BRIGHT EXPRESSION OF THAT SMILING FACE." FROM 'MISS ANGEL (ANN THACKERAY—LADY RITCHIE). PEN DRAWING ON WOOD, ENGRAVED BY J. SWAIN ('CORNHILL MAGAZINE,' MARCH, 1875).

From a proof in the collection of Harold Hurley, Esq



"VANITY FAIR." FROM 'THE PILGRIM'S PROGRESS' (JOHN BUNYAN).
PEN DRAWING ON WOOD. ENGRAVED BY DALZIEL BROS. 1861.
From a proof in the collection of Harold Hartley, Esq.



"THE TRIAL SERMON." PEN DRAWING ON WOOD, ENGRAVED BY DALZIEL BROS. ('GOOD WORDS,' 1862.)
From a proof in the collection of Harold Hartley, Esq.



"ONLY FOR SOMETHING TO SAY." PEN DRAWING ON WOOD, ENGRAVED BY J. SWAIN.
(*'ONCE A WEEK,'* VOL. II, p. 352, 1860.)
From a proof in the collection of Harold Hartley, Esq.



ILLUSTRATION FROM 'HISTORY OF THE PLAGUE' (DEFOE).
PEN DRAWING, ENGRAVED BY J. SWAIN, 1864.
In the collection of Harold Hartley, Esq.

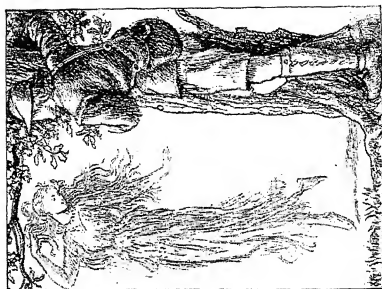


ILLUSTRATION FROM 'THE BACK OF THE NORTH
WIND' (GEORGE MACDONALD). PEN DRAWING, 1871.
In the collection of Brigadier-General H. Hartley, C.B.E., M.C.



"'VANTY FAIR.'" FROM 'THE PILGRIM'S PROGRESS' (HUNYAN) PEN DRAWING ON WOOD, ENGRAVED BY GAUBER, 1861.
From a proof in the collection of Harold Hartley, Esq.



"SOLOMON EAGLE," FROM 'THE PLAGUE YEAR' (DEFOE).
WATER-COLOUR SKETCH. (LONGMANS, GREEN AND CO.)

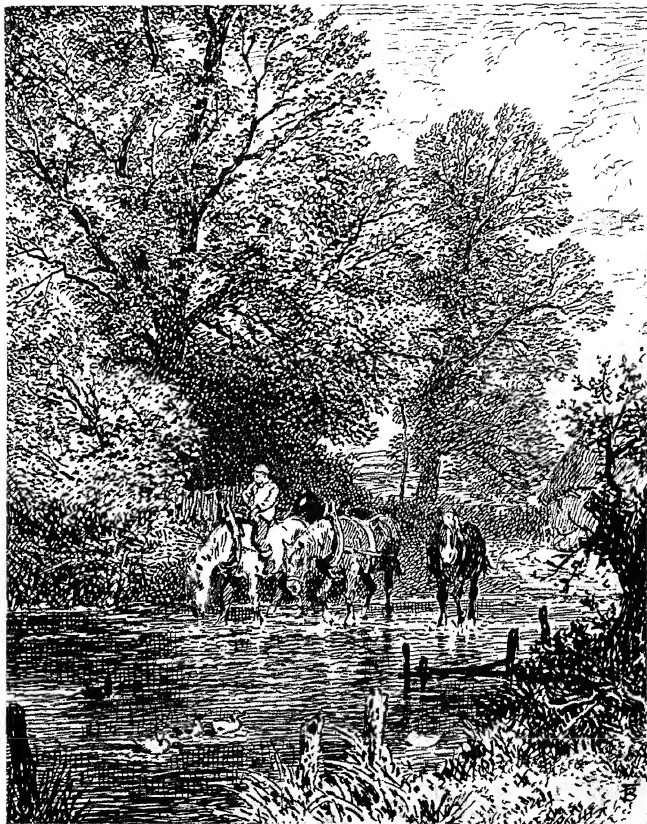


ILLUSTRATION FROM 'THE FOUR BRIDGES.' (JEAN INGELOW'S 'POEMS'.) PEN DRAWING,
ENGRAVED BY DALZIEL BROS. (LONGMANS, GREEN AND CO., 1867.)
From the original in the Victoria and Albert Museum.

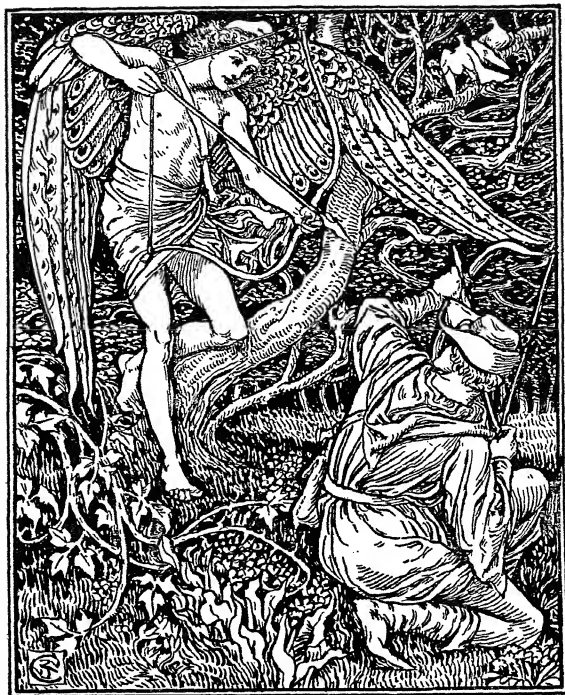


"QUEEN CATHERINE: LORD CARDINAL,—TO YOU I SPEAK." FROM 'KING HENRY THE EIGHTH,'
ACT II, SCENE 4. PEN DRAWING, ENGRAVED BY DALZIEL BROS. ('THE PLAYS OF SHAKESPEARE,'
STAUNTON'S EDITION, ROUTLEDGE, 1859.)

In the collection of Harold Hartley, Esq.



"THE WATERING PLACE." PEN DRAWING.
From the original in the collection of Harold Hartley, Esq



MARCH.
ÆGLOGA.
TERTIA.



"THE SHEPHERD'S CALENDAR—MARCH" (SPENSER) PEN DRAWING.
(HARPER BROS., 1897.)

From the original in the collection of Harold Hartley, Esq.



CAPTAIN CUTTLE AND FLORENCE DOMBEY. "AS THE CAPTAIN SAT AND SMOKED, AND LOOKED AT FLORENCE, GOD KNOWS WHAT IMPOSSIBLE PICTURES, IN WHICH SHE WAS THE PRINCIPAL FIGURE, PRESENTED THEMSELVES TO HIS MIND." FROM 'DOMBEY AND SON' (DICKENS). WATER-COLOUR DRAWING. (HOUSEHOLD EDITION, CHAPMAN AND HALL.)
From the original in the collection of Harold Hartley, Esq.



"JINGLE" FROM 'PICKWICK PAPERS' (DICKENS). WATER COLOUR DRAWING
(HOUSEHOLD EDITION, CHAPMAN AND HALL.)
From the original in the Victoria and Albert Museum.



"AN ELEGY ON THE DEATH OF A MAD DOG" (GOLDSMITH). WATER COLOUR DESIGN FOR COVER.
ENGRAVED AND PRINTED IN COLOURS BY EDMUND EVANS, 1879. (F. WARNE AND CO.)
In the collection of Harold Hartley, Esq.



"BOXING NIGHT," PEN DRAWING ON WOOD, ENGRAVED BY J. SWAIN ('ONCE A WEEK,' 1868.)
In the collection of Harold Harflay, Esq



"JUVENILE PARTY," FROM 'PUNCH', VOL. XLVI., P. 84, 1864. PENCIL DRAWING.
In the collection of Harold Hartley, Esq.



WATER-COLOUR DRAWING FOR COLOUR WOOD-BLOCK PRINT.
From the original in the Victoria and Albert Museum.



"FELINE AMENITIES." PEN DRAWING. ('PUNCH,' 1875.)

"By the bye, Clara, I expect a great friend of mine this afternoon—Major Maudsley."

"Harold Maudsley? I don't fear him."

"And why, Pray?"

"Because I know he hates me."

"Does he really? I thought he scarcely knew you!"

From the original in the collection of Lawrence Bradbury, Esq.

SIR JOHN TENNIEL.



"SIR TOBY BELCH, SIR ANDREW AGUECHEEK, THE CLOWN AND MARIA," FROM 'TWELFTH NIGHT,' ACT II, SC. 3. DRAWING ON WOOD, ENGRAVED BY J. SWAIN, FOR AN ILLUSTRATED EDITION OF SHAKESPEARE'S PLAYS WHICH WAS NEVER PUBLISHED.

From a proof in the collection of Harold Hartley, Esq.



"MOST ASSURING." PEN DRAWING. ('PUNCH.')

Brown (who is nervous about sanitary matters, and detects something): "Hum—(sniffs)—surely—this system of yours—these pipes now—do they communicate with your main drain?"

Hairdresser (with cheery gusto): "Direct, Sir!" *Tableau!*

In the collection of Laurence Bradbury, Esq.



"THE CREW WAS COMPLETE." FROM 'THE HUNTING OF THE SNARK' (LEWIS CARROLL). PEN DRAWING.
(MACMILLAN AND CO., 1876.)

From a proof in the collection of Harold Hartley, Esq.



"THE LETTER." UNPUBLISHED PEN DRAWING, 1890.
From the original in the possession of Mrs. E. A. Abbey.



"OUR JAPANNERIES—A BALLET FROM 'PUNCH.'" ORIGINAL PEN DRAWING, ENGRAVED BY J. SWAIN.
("PUNCH.")

In the collection of Harold Hartley, Esq.



"I am going young woman to favour sister. O. do you know Mr. Skelton? I am
 simply Mad to go on the stage."
 "I am sure" "He should think you would be. my dear young lady."

PEN DRAWING. ('PENCIL')

From the original in the Victoria and Albert Museum.



Jocular Chimney Sweep. To a touched portak
 "I say portak took my golf clubs in the chari's Van"

PEN DRAWING, FROM 'PUNCH,' 1900.
 In the collection of Laurence Bradbury, Esq.



"PEAU D'ÂNE BATHING." FROM PERRAULT'S FAIRY TALES. ORIGINAL WOODCUT.
(BRAGNY PRESS.)



"MY HEART LEAPS UP WHEN I BEHOLD A RAINBOW IN THE SKY." FROM WORDSWORTH'S POEM.
ORIGINAL WOODCUT. (VALE PRESS.)



"I WANDERED LONELY AS A CLOUD." FROM WORDSWORTH'S POEM. ORIGINAL WOODCUT.
(VALE PRESS.)



"NUNS FRET NOT AT THEIR CONVENT'S NARROW ROOM." FROM WORDSWORTH'S SONNET.
ORIGINAL WOODCUT. (VALE PRESS.)



"WELL, MY KATE, I SEE YOU HAVE CHANGED YOUR DRESS AS I BADE YOU." FROM GOLDSMITH'S
'SHE STOOPS TO CONQUER,' ACT III. PEN DRAWING WITH WATER-COLOUR.
(HODDER AND STOUGHTON.)

From a drawing in the possession of Messrs. Ernest Brown & Philips.



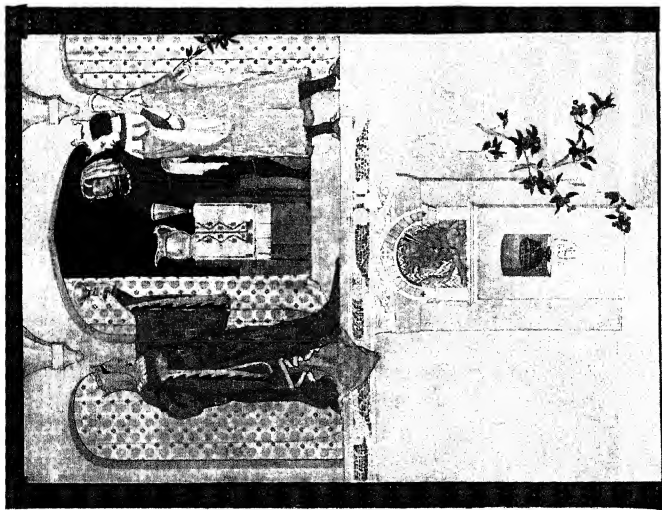
H. Thomson
1905

"A COPY OF VERSES HAD BEEN DROPPED IN THE PUMP ROOM." FROM PANNY BURNET'S 'EVELINA.'
PEN DRAWING. (MACMILLAN AND CO.)

From a drawing in the possession of Messrs. Ernest Brown & Phillips.

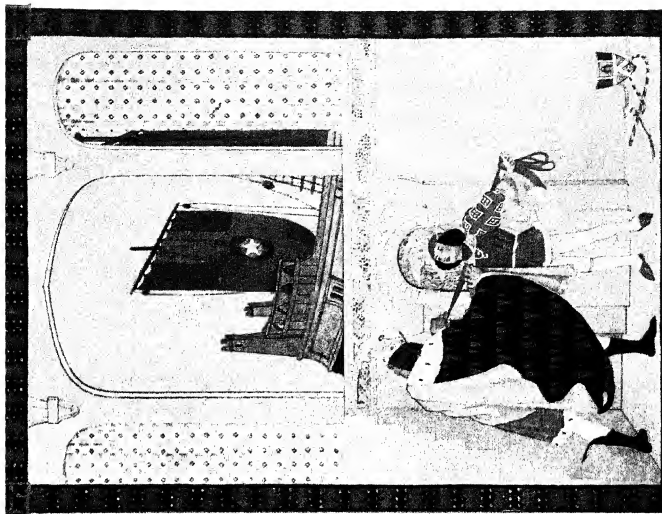


"SONGS BY BEN JONSON." OUTLINE OF THE COLOURED FRONTISPIECE. ORIGINAL WOODCUT.
(ERAGNY PRESS.)



Leontes: "You'll be found—Be you beneath the sky."

FROM 'THE WINTER'S TALE,' ACT 1, SCENE 2. (SHAKESPEARE.) PAINTING IN TEMPERA. (J. M. DENT AND SONS.)

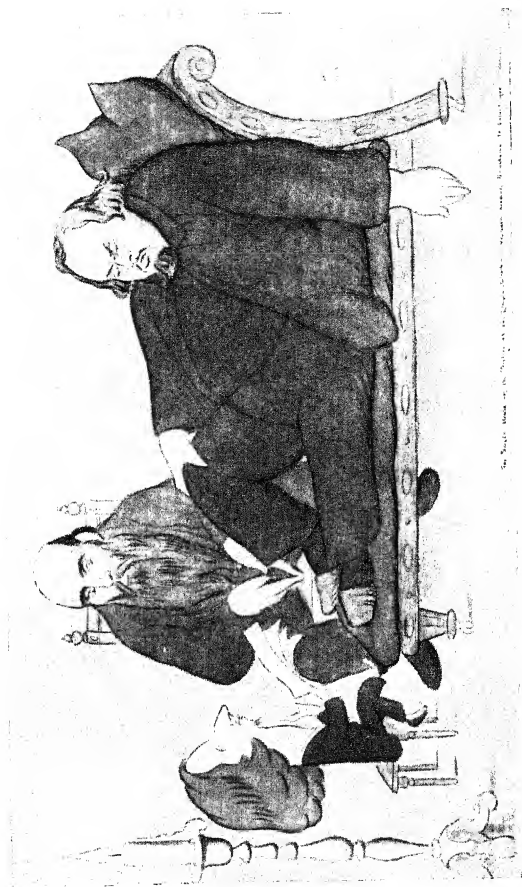




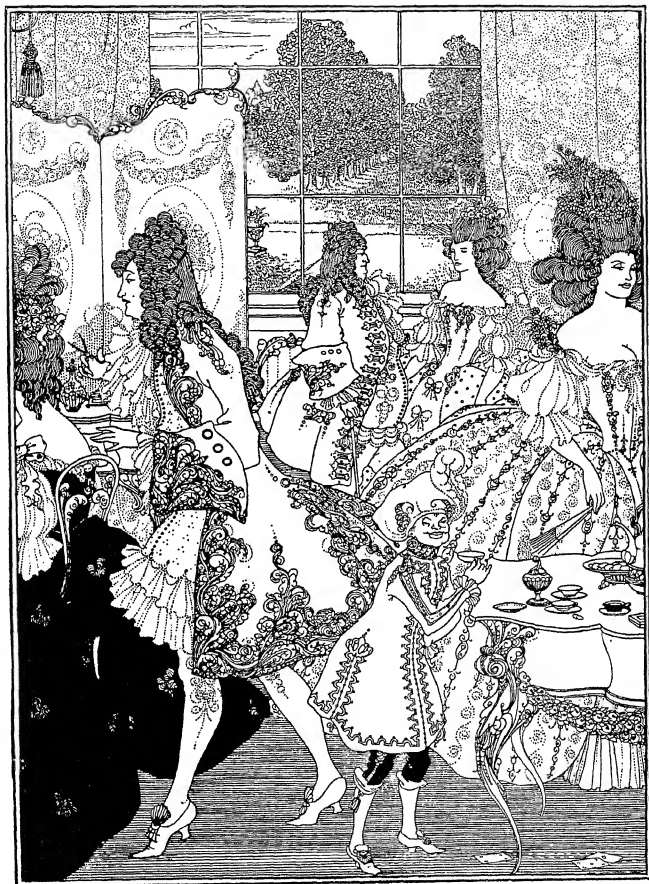
"THE POEMS OF RONSARD." ORIGINAL WOODCUT.
(ERAGNY PRESS.)



ILLUSTRATION FROM 'MORTE D'ARTHUR.' PEN DRAWING. (J. M. DENT AND SONS, 1894.)
In the collection of Harold Hartley, Esq.



"ALGERNON READING 'ANACTORIA' TO GABRIEL AND WILLIAM." FROM "ROSSETTI AND HIS CIRCLE." WATER-COLOUR DRAWING.
(WM. HEINEMANN.)



"THE RAPE OF THE LOCK." (ALEXANDER POPE.) PEN DRAWING. (LEONARD SMITHERS, 1896.)
By permission of John Lane.

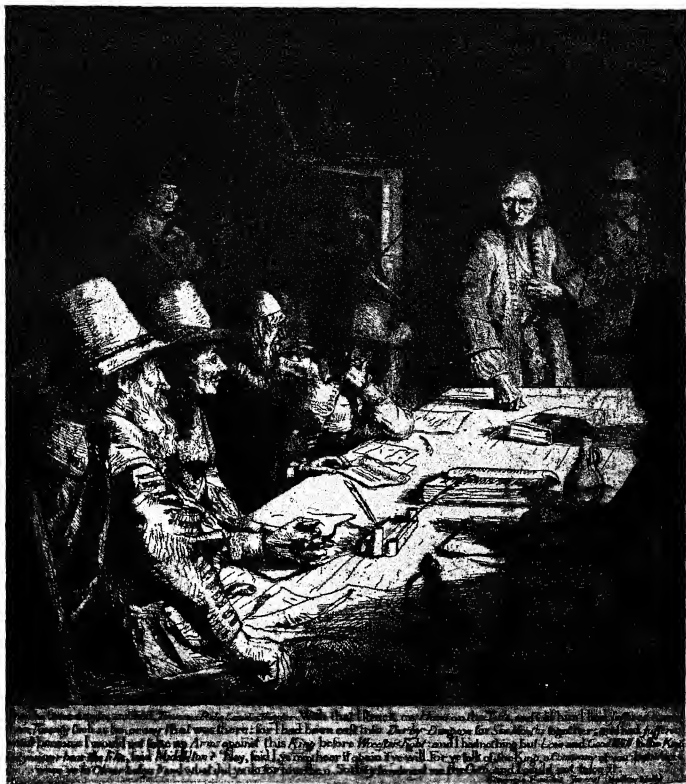


"CHRISTIAN FIGHTING APOLLYON." ORIGINAL ETCHING, FROM BUNYAN'S 'THE PILGRIM'S PROGRESS.'
(JOHN C. NIMMO.) BY PERMISSION OF THE FINE ART SOCIETY.

In the collection of Harold Hartley, Esq.



"THE LEGEND OF ST. CUTHBERT," PEN DRAWING.
('THE QUARTO,' 1896)



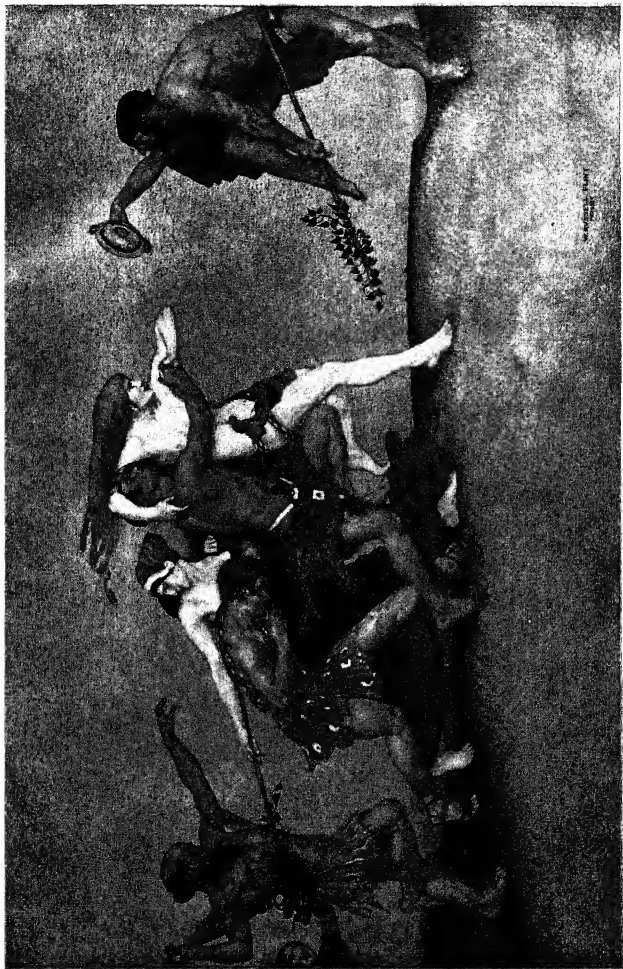
"GEORGE FOX REFUSING THE OATH." FROM 'GEORGE FOX HIS JOURNAL.' (HOUTNER HALL)
ORIGINAL ETCHING.



"But I know where a garden grows,
Fairer than aught in the world beside,
All made up of the lily and rose,
That blow by night, when the season is good,
To the sound of dancing music and flutes;
It is only flowers, they had no fruits,
And I almost fear they are not roses, but blood."

ILLUSTRATION TO TENNYSON'S 'MAUD' VIII. PEN DRAWING. (MACMILLAN AND CO.)

W. RUSSELL FLINT, R.S.W., R.W.S.



"HESPERUS, GOLDEN LAMP OF THE LOVELY DAUGHTER OF THE FOAM . . . HAIL, FRIEND, AND AS I LEAD THE REVEL TO THE SHEPHERD'S HUT,
IN PLACE OF THE MOONLIGHT LEND ME THINE." (IDYLLS OF THEOCRITUS, BOOK II, MOSCHUS.) ANDREW LANG'S PROSE
TRANSLATION.) WATER-COLOUR DRAWING. (MEDICI SOCIETY, 1922.)



"DON QUIXOTE." PEN SKETCH FROM 'LINE: AN ART STUDY.' (CHAPMAN AND HALL, 1923.)



"THE TRAVELLER'S SHOES." FROM 'A DOORWAY IN FAIRYLAND,' (LAURENCE HOUSMAN.) PEN DRAWING BY THE AUTHOR. ENGRAVED ON WOOD BY CLEMENCE HOUSMAN. (JONATHAN CAPE, 1923.)

ARTHUR RACKHAM, R.W.S.



"TO MAKE MY SMALL ELVES COATS." FROM 'A MIDSUMMER NIGHT'S DREAM,' ACT II, SCENE 2 (SHAKESPEARE). PEN DRAWING WITH WATER-COLOUR.
(W.M. HEISEMANN.)



"LITTLE BROTHER AND LITTLE SISTER," p. 123. PEN DRAWING.
(WILLIAM HEINEMANN.)



"WHISPERING TREES," FROM 'A DISH OF APPLES,' p. 21. PEN DRAWING.
(HODDER AND STOUGHTON.)

F. CAYLEY ROBINSON, A.R.A.



"LOIS AND HER NURSE." FROM 'A BOOK OF QUAKER SAINTS.' (ILL. V. HODGKIN.) WATER-COLOUR DRAWING.
(MACMILLAN AND CO.)



"ANDREA DEL SARTO." FROM BROWNING'S 'MEN AND WOMEN.' PEN DRAWING.
(J. M. DENT AND SONS.)

From the original drawing in the Victoria and Albert Museum.



"BUT THIS COURSE DID NOT PLEASE HIS SUBJECTS." (GRISELDA.) FROM 'TALES FROM ROCCACCIO' (JOSEPH JACOBS). PEN DRAWING. (GEORGE ALLEN AND UNWIN, LTD., 1899.)
From the original in the collection of Harold Harley, Esq.



VIOLA: " . . . YET A BARFUL STRIFE! WHO'E'R I WOO, MYSELF WOULD BE HIS WIFE." FROM 'TWELFTH NIGHT,' ACT I, SCENE 4 (SHAKESPEARE). WATER-COLOUR DRAWING. (HODDER AND STOUGHTON.)



"ROAMING WITH MORNING THOUGHTS." FRONTISPIECE TO STEPHEN PHILLIPS'S 'MARPESSA.' PEN DRAWING.
(JOHN LANE, 1900.)



"THE PASSING OF UNDINE." ONE OF FOUR UNPUBLISHED PEN DRAWINGS.
ILLUSTRATING LA MOTTE FOUQUÉ'S 'UNDINE.'





"JOHN SILVER" ("TREASURE ISLAND"). FROM 'CHARACTERS OF ROMANCE.' LITHOGRAPH IN COLOURS.
(WILLIAM HEINEMANN.)



ILLUSTRATION FROM "JOAN OF ARC, SOLDIER AND SAINT." (I. A. TAYLOR.) PEN DRAWING.
(SANDS AND CO.)

W. GRAHAM ROBERTSON, R.O.I.



"CÉCILLIA." FROM "FRENCH SONGS OF OLD CANADA." WATER-COLOUR DRAWING, ENGRAVED ON WOOD AND PRINTED IN COLOURS BY EDMUND EVANS. (WM. HEINEMANN, 1904.)



ILLUSTRATION FROM "ST. GEORGE." (SPENSER.) PEN DRAWING.



"FRAIL AS THY LOVE, THE FLOWERS WERE DEAD BRE YET THE EVENING SUN WAS SET." FROM 'MEMORIES'
(THOMAS LOVE PEACOCK.) UNPUBLISHED PEN DRAWING.



"Through the clear wintry sunshine the bells this morning rang from the grey church tower amid the leafless elms, and up the walk the villagers trooped in their best dresses and their best faces—the latter a little reddened by the sharp wind: mere redness in the middle aged; in the maids, wonderful bloom to the eyes of their lovers."

FROM 'CHRISTMAS,' ALEXANDER SMITH'S ESSAYS 'DREAMTHORP,' 1862. DRAWING IN WATER-COLOUR AND LINE.
('CENTURY MAGAZINE,' CHRISTMAS, 1920.)



"LET ME THINK OF THE COMFORTABLE FAMILY DINNERS." FROM 'CHRISTMAS,' ALEXANDER SMITH'S ESSAYS, 'DREAMTHORP,' 1862. PEN AND WASH DRAWING. ('CENTURY MAGAZINE,' CHRISTMAS, 1920.)



ILLUSTRATION FROM "GREAT CLAUS AND LITTLE CLAUS." (HANS ANDERSEN'S FAIRY TALES.)
PEN DRAWING. (SEELEY, SERVICE AND CO.)



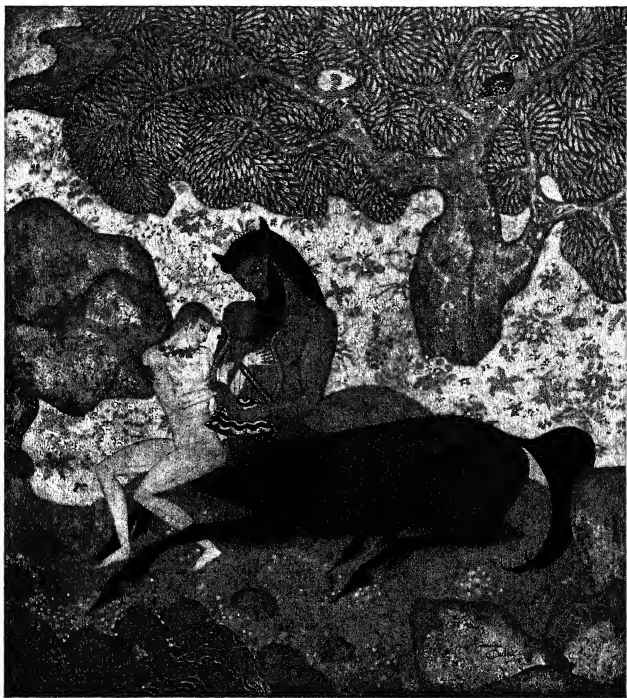
"SPECTATOR ESSAYS, NO. 2—THE CLUB," PEN DRAWING.
(J. M. DENT & SONS)



"BEAUTY AND THE BEAST," NO. 8. FROM 'THE OLD, OLD FAIRY TALES.' PEN DRAWING.
(F. WARNE AND CO.)



FRONTISPIECE TO POEMS BY JOHN KEATS. PEN DRAWING. (GEORGE BELL AND SONS.)
From the original in the Victoria and Albert Museum.



"THE MINOTAUR," FROM 'TANGLEWOOD TALES' (N. HAWTHORNE.) WATER-COLOUR DRAWING.
(HODDER AND STOUGHTON.)



F.C. COWPER 1900

"So said he one fair morning, and all day
His heart beat awfully against his side;
And to his heart he inwardly did pray
For power to speak."

LORENZO AND ISABELLA. FROM 'ISABELLA OR THE POT OF BASIL' (KEATS).

UNPUBLISHED PEN DRAWING.

In the collection of Charles H. L. Emanuel, Esq.



ILLUSTRATION TO WORDSWORTH'S POEM "TO THE DAISY," NO. 2. UNPUBLISHED PEN DRAWING.
From the original lent by Mrs. L. Bradbury.

ELEANOR FORTESCUE-BRICKDALE, A.R.W.S.



"A HUE AND CRY AFTER CUPID," FROM 'BOOK OF OLD ENGLISH SONGS AND BALLADS.' WATER-COLOUR
DRAWING. (HODDER AND STOUGHTON.)

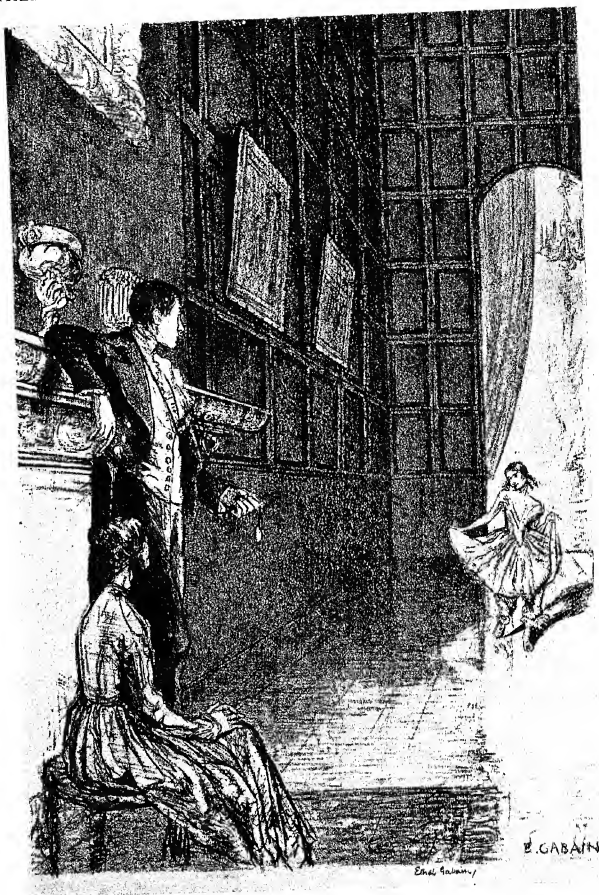


"ALL THE WINGED ORDERS HOVERED ROUND, WATCHING
WHEN THE NEW-BORN SHOULD OPEN ITS YET CLOSED EYES."



"THOSE FULL-NATURED ANGELS TENDED IT BY TURNS IN THE PURLIEUS
OF THE PALACE, WHERE WERE SHADY GROVES AND RIVULETS."

'THE CHILD ANGEL—A DREAM' (CHARLES LAMB). ORIGINAL WOODCUTS.
(CHISWICK PRESS, 1910.)



"ADELE DANCING." "JANE EYRE," CHAP. XIV. (CHARLOTTE BRONTË)
LITHOGRAPH. (LÉON PICION, PARIS, 1923.)
By courtesy of Monsieur Poik.



"THE ARCADIAN CALENDAR, 1910—JULY." PEN DRAWING.
(JOHN LANE.)

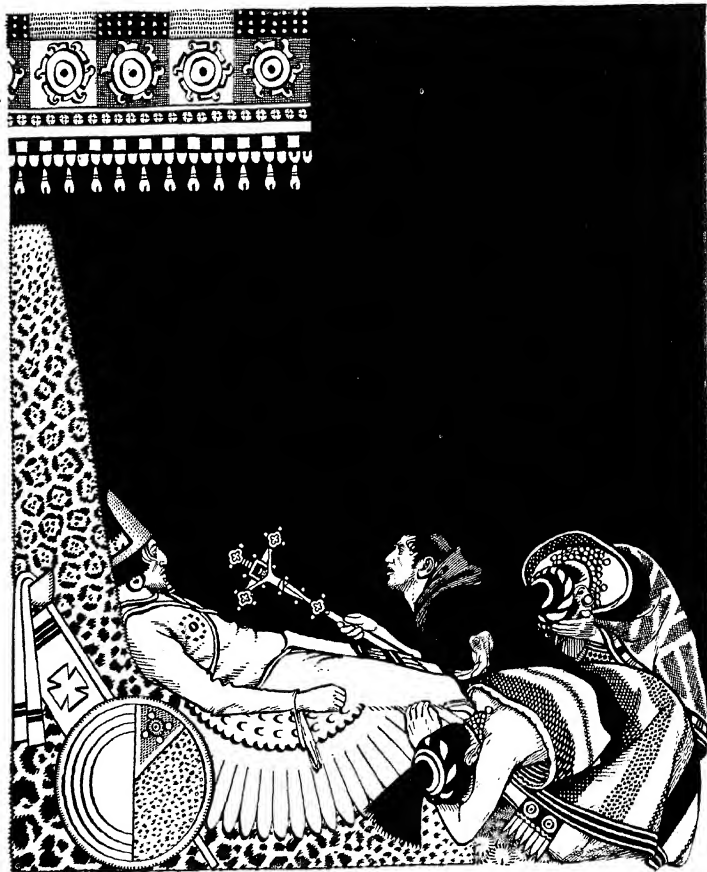


VENUS ENGRAVED ON A SHELL.

FROM 'ANACREON: DONE INTO ENGLISH POETRY BY ABRAHAM COWLEY AND 'S. B.' 1683. LINE ENGRAVINGS ON COPPER.
(NONESUCH PRESS, 1923.)



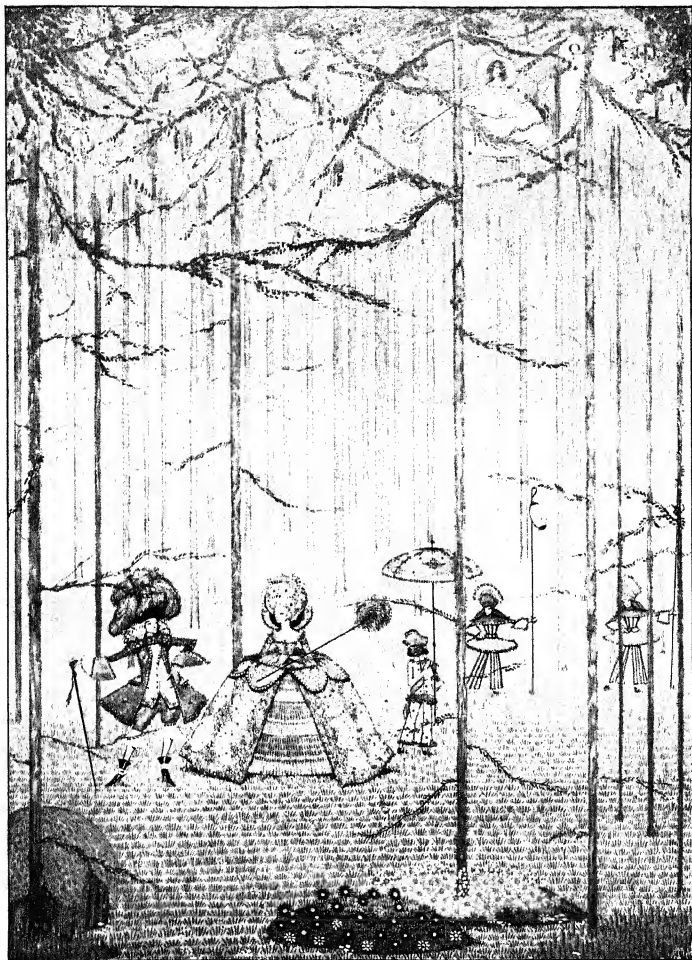
"EUROPA."



"DEATH OF THE EMPEROR MONTEZUMA." FROM 'THE CONQUEST OF MEXICO' (W. H. PRESCOTT). PEN DRAWING. (CHATTO AND WINDUS, 1923.)



"THE FACTS IN THE CASE OF M. VALDEMAR." PEN DRAWING NOT PUBLISHED AMONG THE
ARTIST'S ILLUSTRATIONS TO 'POE'S TALES OF MYSTERY AND IMAGINATION.'
(GEORGE G. HARRAP & CO.)



"RIQUET WITH THE TUFT," FROM CHARLES PERRAULT'S FAIRY TALES.
WATER-COLOUR DRAWING, (GEORGE G. HARRAP AND CO.)

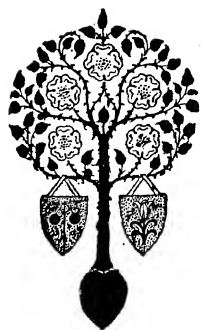


"HUMANS AND INHUMANS," ACT IV.



"THE ENDING," ACT V.

FROM 'THE CROSSINGS,' FAIRY PLAY BY WALTER DE LA MARE. PEN DRAWINGS.
(THE BRAUMONT PRESS, 1923.)



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